

## MAKING DISCS INTO CYLINDERS

A Feature Article by Ron Dethlefson  
Beginning on Page 3



# The New Amberola GRAPHIC

*Autumn  
Number*

42

50¢

AUTUMN, 1982

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Autumn, 1982

# The New Amberola Graphic

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## Editor's Notes

I apologize to Ray Wile and his fans for the absence of the article which was promised for this issue. There just wasn't room because I wanted to run as many of the Columbia Street log pages as possible. It will appear in the next issue and will be something to look forward to. Ray has turned up the last Edison Needle Type and Diamond Disc release sheets and they will be included.

We have finally gotten some of the missing back issues run off and have begun getting them out to people who ordered them. If yours have not yet arrived, they should be along within a few weeks. As you may know, I work a full-time job, so must fit in the New Amberola and record auction "enterprises" when time permits - and sometimes there just isn't enough time! I had hoped to have the new edition of issues 1 through 4 run off by now, but had to delay it due to printing costs. Will try to get this out by the first of the year.

Errors continue to creep into the GRAPHIC in spite of all good intentions. Your editor does know the difference between vertical and horizontal even though it appeared he didn't in the Columbia BC article in the last issue!

Please look over the many fine and unique gift ideas in the advertising section of this issue (as well as previous issues) and patronize our advertisers. These people help underwrite the cost of publishing the GRAPHIC four times a year.

Finally, I wish to extend greetings to all readers for the upcoming holiday season.

-M.F.B.

# Making Discs into Cylinders

Notes from Edison's Columbia St. Dubbing Studio Log Books

by Ron Dethleffson  
with John Karr

"Bum combination talent"  
"Rejected by T.A.E."  
"Making this under protest"  
"Discarded forever"  
"Steamy cut, some dull thuds, etc."  
"Withdrawn by Publisher"  
"Wonderful record"  
"Discarded--too late!"  
"Murray Sounds Slow"  
"Punk"

All of the above are typical comments found in the logs of the Columbia Street Dubbing Studio of Thomas A. Edison, inc. (West Orange). I recently wrote about the studio in Antique Phonograph Monthly, No. 2, Vol. VII and told how dubbed or transferred Blue Amberols were recorded. The reasons for Edison's discontinuance of live or direct recording of Blue Amberols were fully explained in Edison Blue Amberol Recordings, Vol. I, pages 18-19. Since the APM article appeared, I have visited the Edison National Historic Site and gathered more information about the exact process used in dubbing these cylinders.

As I wrote in my APM article, the dubbing or re-recording process involved a horn-to-horn method whereby a disc reproducing machine was placed before a cylinder recording machine with the respective horns apart or telescoped, the smaller reproducing horn fitting into the larger recording horn. The dubs or transfers were quite good even though acoustical horns do not transmit all musical tones with equal intensity, but in using horns of dissimilar size the variations were at different frequencies in each horn and the resultant effect was reasonably smooth.

The Columbia St. Studio logs contain numerous, though cryptic, notations referring to such recording devices as slides, cut outs, horns, recorders, and rubber tubes of all sizes. In later years, as Diamond Discs became better in terms of audio response, additional weight was added to the acoustical disc reproducer, and, eventually, to the electrical pick-up in 1929.

The recorders themselves were also made heavier over the years and it became necessary to use a sapphire advance ball to control the depth of cut. Edison likely used a spring or counterbalance which gave a slightly-too-deep cut. The advance ball made a fine adjustment of cut possible in its position either in front of the recording stylus or to the side of it on the uncut portion of the recording blank. The ball was subject to wear and was changed from time to time because notations such as, "New ball....watch it!" can be seen in the studio logs. However, notations in the logs regarding recorders are rare, as Edison held the details of recording as trade secrets to the end of his days.

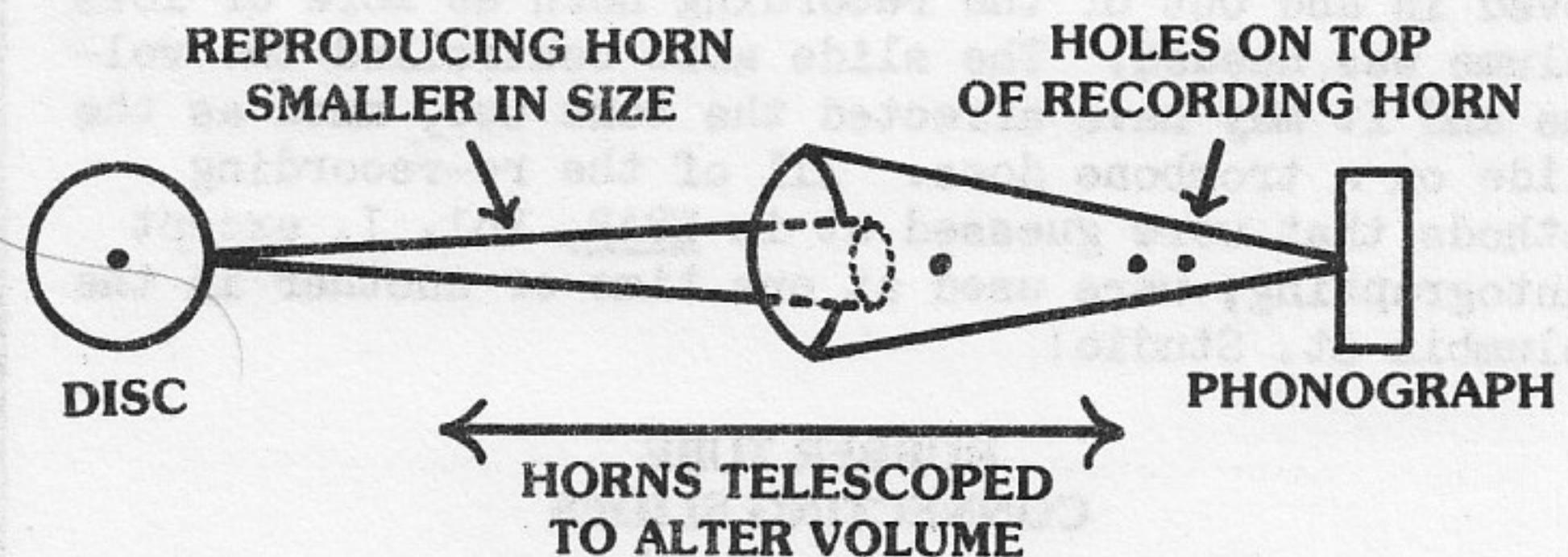
Ron Dethleffson is author of the reference works Edison Blue Amberol Recordings, Vols. I and II.

John Karr is a long-time recording expert whose knowledge goes back to the acoustical era.

The following illustrations were adapted from drawings taken from the Columbia Street Studio logs and show the evolution of Edison's dubbing system for recording Blue Amberols.

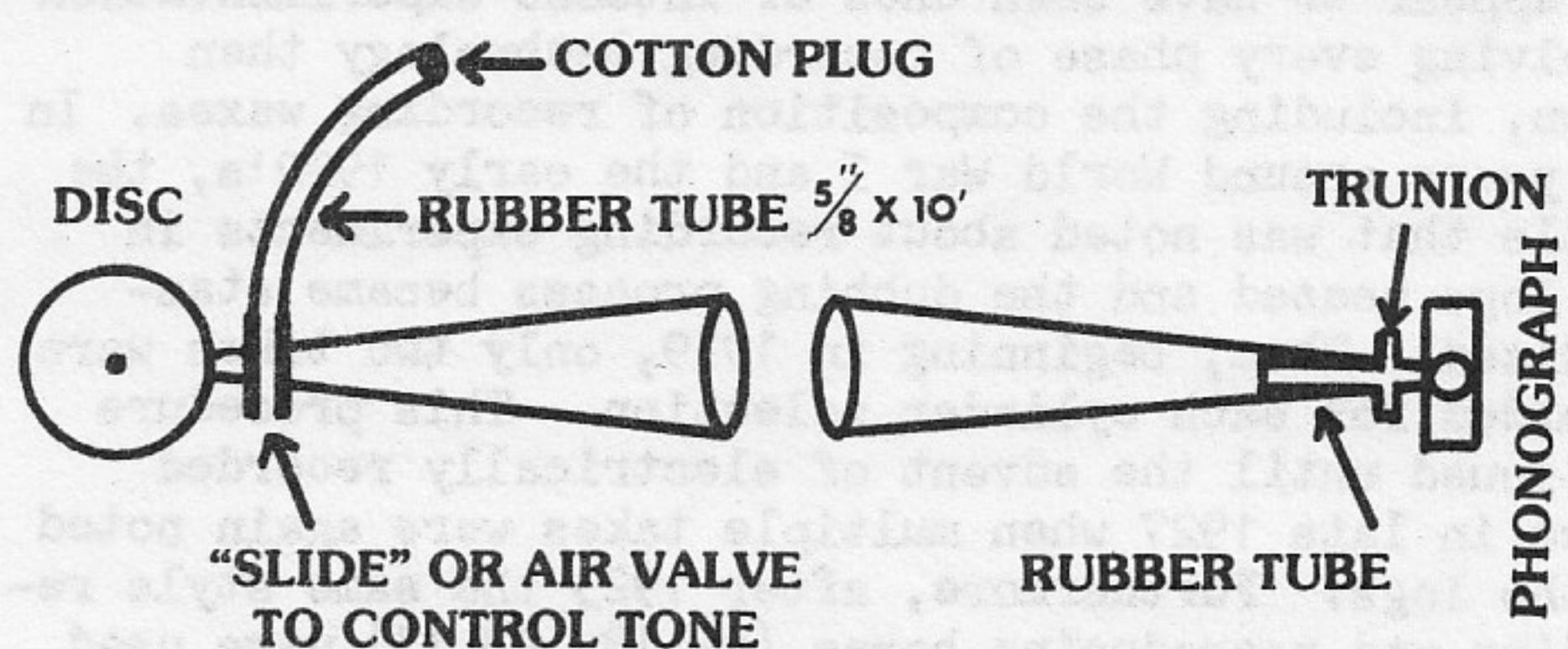
On October 12, 1914 By the Dreamy Susquehanna (mx. 3254) was recorded by opening a hole in the tube leading from the reproducer or to the recorder. The results were not successful and the take was not "reproduced", meaning it was not processed into a test pressing.

Next, the logs show months of experimentation on insertion measurements for recording and reproducing horns. Insertion measurements of up to 14 inches were noted and sometimes the logs stated simply, "Insert as far as possible." Rubber edged horns were also used because the horns were telescoped at close tolerances and if they touched there would be rattles from the vibration of sound.



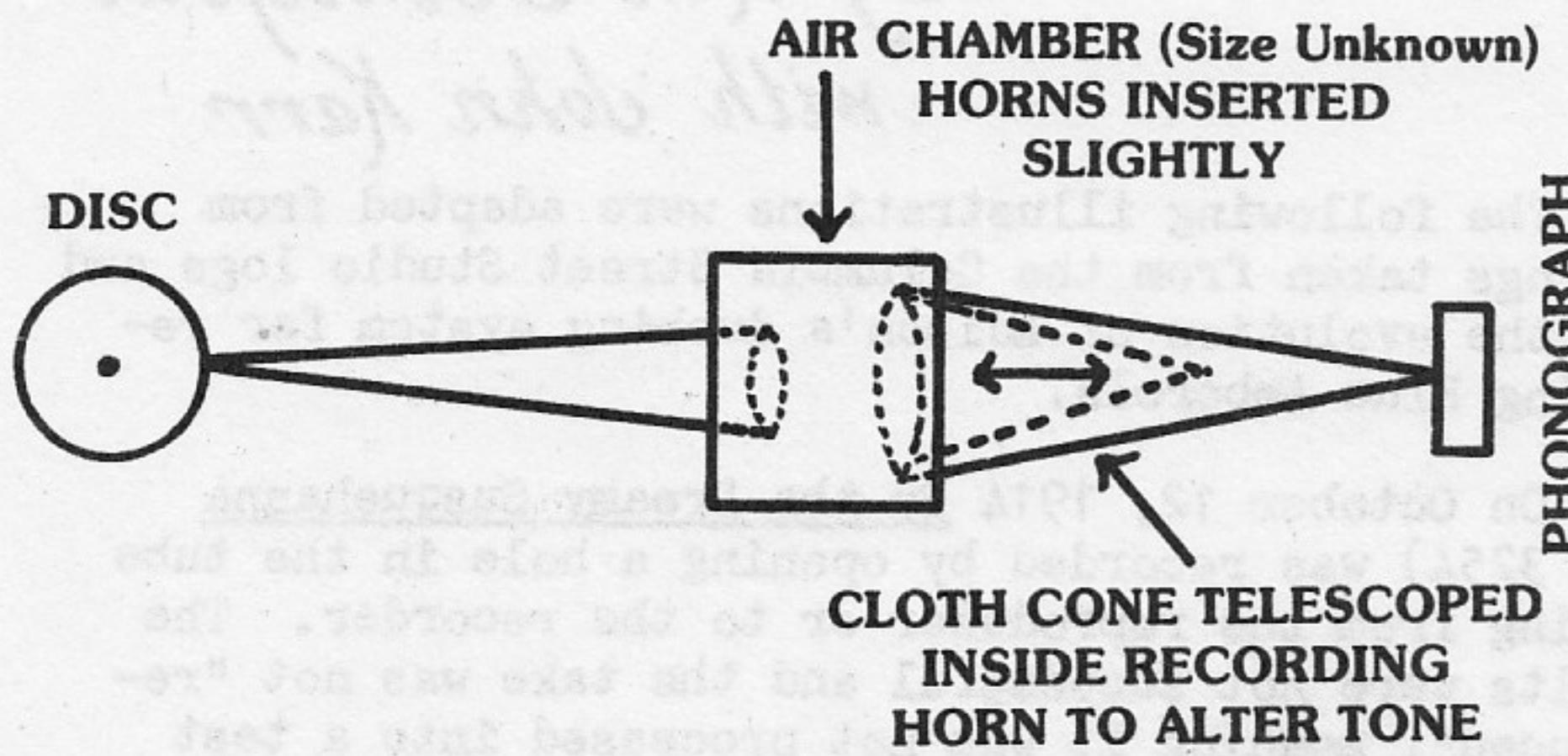
After July, 1916 insertion rates were denoted by the term "limit." This notation was coupled with the terms "E-1, 2 or 3." The letter "E" stood for "elbow." However, we can only guess what the elbows looked like because no drawings of them exist and the one photo of the studio is from the LP dubbing era.

In May, 1915 a long tube was used with a vent. This allowed filtering of sound from the master disc and sometimes the tube was plugged with cotton to further modify the leakage of sound and the resultant reduction of high notes or sounds. The tubes were acoustic equalizers or filters and served the same purpose as electronic equalizers used in recording labs today!

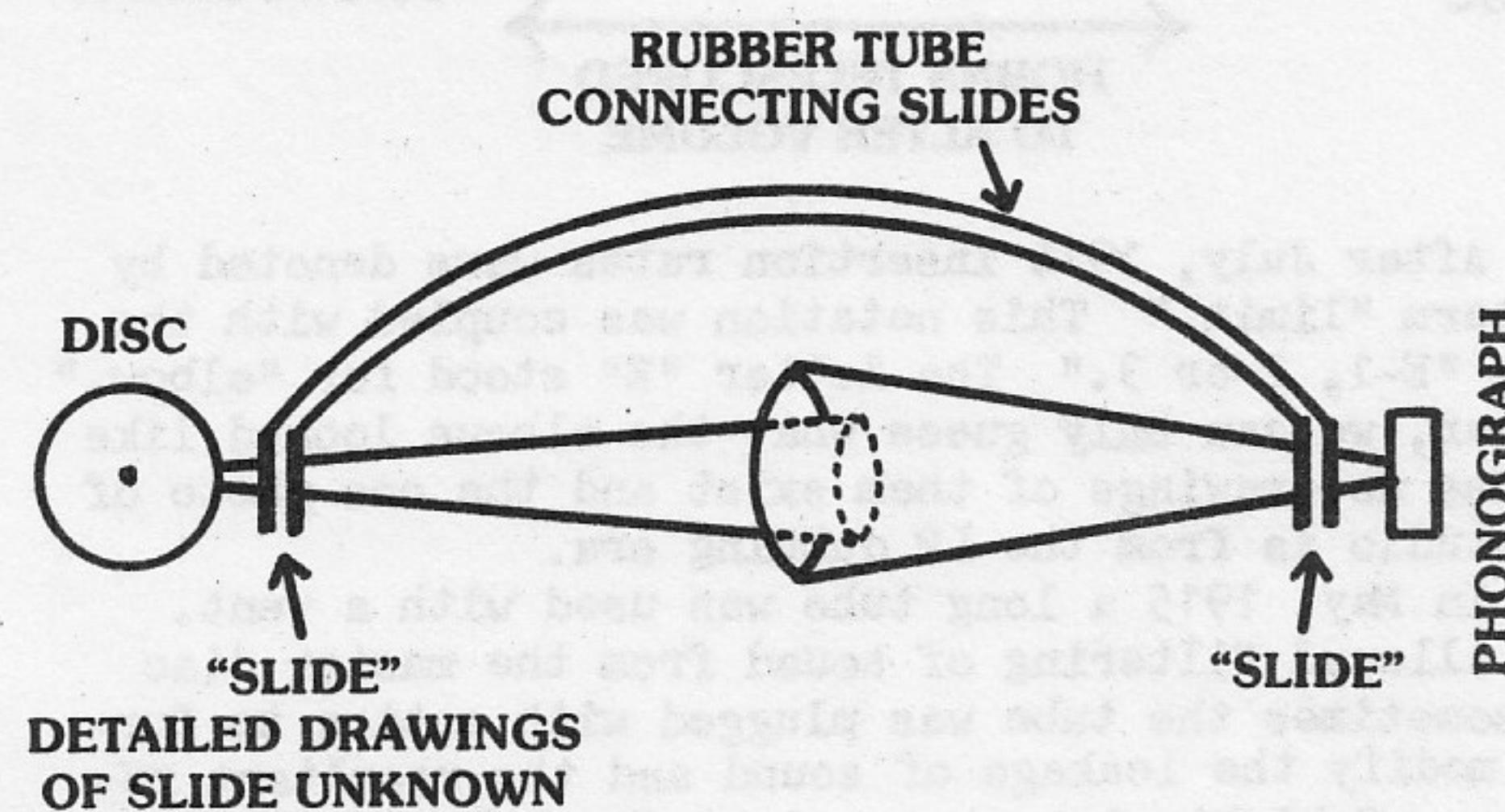


During mid-May, 1915 an air chamber was used for a few recordings, such as #2646, Laughing Love and #2660, Hear Me, Norma. The air chamber fitted between the horns with the horns either inserted into the chamber or just touching the edges of the chamber. The

4. chamber may have been an attempt to alter the ambiance of the recording or dampen the sound, somewhat like the way a speaker enclosure does in a modern hi-fi. Whatever the purpose of the chamber was, it was evidently not successful and its use is noted for only a few recordings. Shortly after the chamber's discontinuance, there are notes indicating that a cloth cone was inserted in the recording horn, possibly to reduce the volume or alter the tone of the master record. Several takes of #2663, Alabama Jubilee were made with the cloth cone.



By July 10, 1915, the logs noted that a "slide" was in use in conjunction with a rubber tube leading from the reproducer to the disc horn. A notation for #2684, Gasoline Gus and His Jitney Bus stated that the tube was five-eighths inches by ten feet in length! Sometimes two slides were used connected by a tube. By this time a "carriage" was also in use upon which the reproducing horn rested, thus allowing the horn to be moved in and out of the recording horn as more or less volume was needed. The slide also controlled the volume and it may have affected the tone too, much as the slide on a trombone does. All of the re-recording methods that were guessed at in EBAR, Vol. I, except pantographing, were used at one time or another in the Columbia St. Studio!



The first two years of dubbed Blue Amberol recordings appear to have been ones of intense experimentation involving every phase of recording technology then known, including the composition of recording waxes. In the years around World War I and the early 1920's, the little that was noted about recording experiments in the logs ceased and the dubbing process became standardized. Then, beginning in 1919, only two takes were recorded for each cylinder selection. This procedure continued until the advent of electrically recorded discs in late 1927 when multiple takes were again noted in the logs. Furthermore, after 1923 the same style recording and reproducing horns (RH 18, DH 13) were used for all takes.

Horn size notations were dropped entirely after 1926. In 1927 the terms "W" and "Wgt" came into use in the logs. These terms referred to different weights used on the reproducer. This use of weights appears to coincide with the introduction of the heavier New Stan-

dard reproducer for consumer Diamond Disc machines. As in consumer reproducing machines, the increased weight enabled Edison's technicians to create a reproducer that increased loudness of the Diamond Disc and therefore the dubbed cylinder.

#### A Glossary of Dubbing Terminology Found in the Edison Columbia Street Logs

Bosch.....magnetic pick-up made by American Bosch Co.

C.....cut out. Notation is seen more than any other in the logs. I surmise it referred to either open-ended rubber tubes or holes in the horns or recorders. Used to vary volume or tone.

D.H.....disc reproducing horn; smaller in diameter than recording horn.

E-1, 2, 3.....elbow which joined recording horn to reproducer. It may have been part of the trunion (see below).

Experimental wax....waxes for the master cylinder were of varied composition throughout the years dubbed Blue Amberols were made. See typical wax recipe on page 198, Edison Blue Amberol Recordings, Vol. I.

Elec. Phono.....One take of #5497 was made by placing the recording machine in front of an electric phonograph on 4/2/28, 2½ inches from the cabinet. Log shows take not released.

Kick or Kicker.....a device to enhance volume in electrical dubbing? Log notes not clear.

O.W.....old wax or old white wax. Some recording wax masters were as much as eight years old when used! No reason given in logs.

R.H.....cylinder recording horn.

R.....cylinder recorder used per take.

Regular wax.....wax cured the usual three months before use.

S.....Disc speaker or reproducer used per take.

Slide.....A tone control evidently attached to rubber tubes of varying length. Function may have been like the slide on a trombone.

Squeakers.....high notes that were difficult to record. #2716, Circus Day in Dixie had a lot of these and six takes were made of the selection before a satisfactory take was obtained.

Spec.....denotes takes recorded or "Specials."

Trunion.....swivel attachment to recorder that allowed vertical movement.

V.T.....volume control for electrical recordings.

W, Wgt. or LW.....Weight designation used from mid-1927 on reproducers (speakers) both acoustical and electrical.

Q .....take approved for release

The Columbia Street Studio logs provide revelations regarding the speed at which dubs were made. As Jim Walsh suspected in Edison Blue Amberol Recordings, Vol. II, page 27, some Blue Amberols were recorded at different speeds than their Diamond Disc counterparts. For instance, the log entry for #2601, Vigoroso March stated, "Run repro-machine at 84 per min. in order to get sel." The selection was evidently a bit too long to fit on the cylinder master if dubbed from the disc revolving at the normal 80 r.p.m. Then, on take 2 of #3240, I'm a Poor Married Man by Billy Murray, the log noted stated, "shade above regular speed a/c Murray sounding too slow." And for #28256, Carry Me Back to Old Virginny, there is the notation, "Rec. machine run a shade under 160 to 'get' selection."

#### A Few "Firsts"

The Columbia St. Studio logs confirm that the first dubbed Blue Amberol release in the regular series was #2484, Dost Thou Know That Sweet Land? by Marie Morrisey. In my APM article I stated that #2488 was the first released dub. This was incorrect. Both records were released January, 1915, but #2484 was first.

The logs also confirm that the first regular dubbed record in the Concert Amberol series was #28204, Mein Lieber Schwan by Jacques Urlus. Ray Wile once said he believed dubbing began earlier than #28204, as he stated that Blue Amberols 28184, 28186, 28195, 28196, 28201 and 28203 were dubbed. It turns out that the original versions of these numbers were "live" recordings, but the original master molds must have been lost in the factory fire and they were remade as dubs. Therefore, both dubbed and direct cylinders for the numbers in question exist. This can be proved by aural testing of copies of the cylinders or by careful scrutiny of dubbing logs for 1915 or 1916.

Regarding electrical recording of Blue Amberols, the logs verify that #5653, Bum Song - No. 2 was the first released electrical cylinder dub. And only the cylinder for Weary River by John Gart (unreleased) was dubbed from a needle-cut Edison disc (mx. N-819).

#### Last of the "Directs"

Some of the most interesting revelations in the logs concern live or "direct recorded" cylinders long after the changeover to the dubbed method. As I wrote in EBAR, Vol II, the Ford Motor Co. Band and Henry Ford's Old Time Dance Orch. were recorded live in 1915 and 1925, respectively, at Dearborn, Michigan. However, the logs reveal that other direct cylinder recordings were made in the 1920's.

1. 10/1/20----Direct cylinder masters recorded at New York studio. Girl from Utah Waltzes by Sodero's Band (unissued); #4278, Golden Sunset Waltzes and #4485, Wiener Bon Bons, both by National Promenade Band (Sodero's

5.  
Band). Two takes made of each selection. It is not clear why these cylinders were made years after the supposed end of direct cylinder recording at the New York studio. Also, Diamond Discs of the selections were issued and should have been available as dubbing masters. (Perhaps the Diamond Disc versions were too long to fit on Blue Amberols, or maybe these selections were made to fill demands from England for more direct recordings.)

2. 10/29/20---Direct recorded at Columbia St. Studio. "N. C. Durand's 150 Thread 100 R.P.M. Records." Ten cylinders for use as Ediphone dictation drill lessons. Various letters, phrases and readings spoken at various rates of speed. Recorded by E. H. Eldridge of Boston, Mass. Records were titled Eldridge Dictation Record 1--10. Nelson C. Durand was in charge of the Ediphone Division of T.A.E., Inc.
3. 11/28/21---Direct recorded at Columbia St. Studio. "Direct Recording For N. C. Durand." Title: Dictation by Thomas A Edison--Electric Ediphone. Two takes recorded, 100 R.P.M., 150 threads. Issued to Ediphone dealers. Several copies are known to exist.
4. 9/17/24----Direct recorded at Columbia St. Studio. Records 10 and 12, Radio Course. Two takes each. 100 threads, 84 R.P.M. Special note should be taken of these records because the sending key was electrically connected to the recording machine. The records appear to be the first examples of electrically recorded cylinders. It is not known if they were issued.
5. 1/13, 20, 29;  
2/4/25----Direct recorded at Columbia St. Studio. Twelve cylinders for U.S. Signal Corps Radio-Morse. "For Mr. Durand's Ediphone." 150 threads, 52 R.P.M. These cylinders may also be examples of electrical recording.
6. 5/12/26----Direct recorded at Columbia St. Studio. Four takes of voice tests for Ediphone by Harry E. Humphrey speaking in different tones of voice. Content not noted. 150 threads, no speed noted.
7. ?/27-----A series of perhaps six or eight cylinders of the ceremony at Washington, D.C. wherein Thomas A. Edison received the Congressional Medal of Honor. Perhaps recorded live off the air or maybe dubbed from an experimental long playing disc made at 30 R.P.M. from the radio broadcast of the event. These records exist, but I was unable to find notes for the records in the logs.
8. 1/27/28----Direct recorded at Columbia St. Studio. 1/28/28 Eight takes by Ed. Meeker of Slogan Records. 40 R.P.M. "Thank You - Good and Mild"; "Thank You - Mild as May"; "Thank You - Cork Tips Protect the Lips"; "Not a Cough in a Carload." Records were for an Automatic Cylinder Machine developed for United Cigar Stores, perhaps in connection with a vending machine for cigar-ettes.

Many other recording activities were listed in the Columbia St. Studio logs, such as disc-to-disc, cylinder-to-disc and cylinder-to-cylinder recordings, but the story of these activities needs more research. However, I hope what I have written here will clarify how dubbed Blue Amberols were made and show that the records were a constant target for research and improvement until the end of their production.

Selected Quotes from the Logs  
(Matrix numbers refer to disc masters.)

mx. 6818 Southland Memories by Ladies Quartet - "Bum combination talent." "Rejected by T.A.E."

mx. 891 Vissi d'Arte by Emmy Destinn - "Making this under protest....Steamy cut, some dull thuds, etc. Rejected 7/5/17"

mx. 6511 Characteristic Negro Medley by Premier Quartet. "Discarded forever."

mx. 6007 There'll Be a Hot Time, etc. by Maurice Burkhardt. "Withdrawn by Publisher."

mx. 4137 O Little Town of Bethlehem by Mixed Quartet. "Wonderful record." (Hayes) "Pretty good." (Werner) "Punk" (Burt). This may have been issued as Blue Amberol #2767.

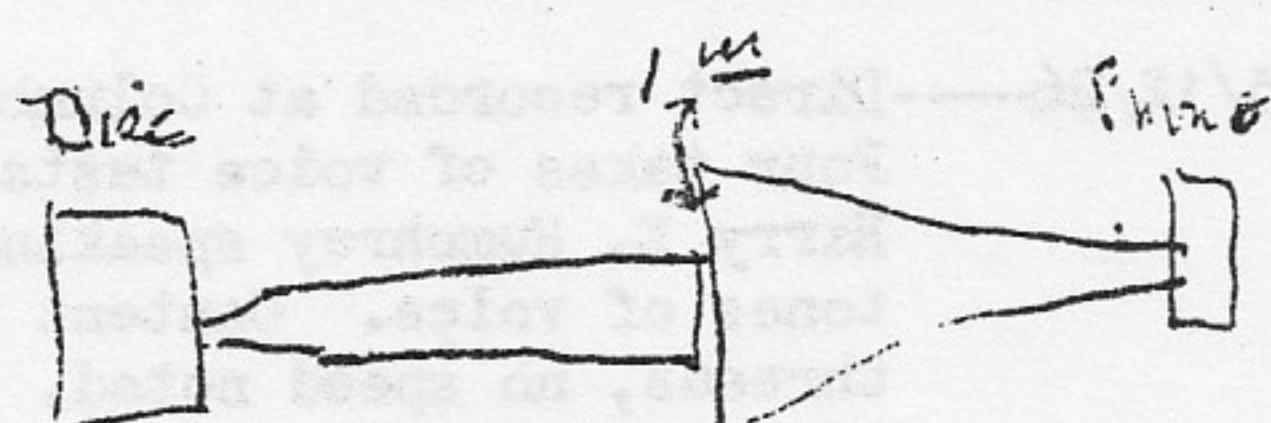
mx. 2689 Serenade by Instrumental Quartet. "Poor performance. Rejected."

mx. 5636-c2 Hill and Dale by Van Epps Banjo Orchestra. "Knock or thump just ahead of start in sub. Sounds like finger tap on banjo head." Issued as Blue Amberol #3213.

mx. 3688 Are We Downhearted? by Elizabeth Spencer and Chorus. "All made with air chamber." Issued as Blue Amberol #2774.

mx. 7947 Baby Rose by Hector Pellerin. "Discarded-- Too late."

mx. 7100 Dixieland One-Step by Lopez and Hamilton. "Discarded on a/c copyright. 2/3/20."



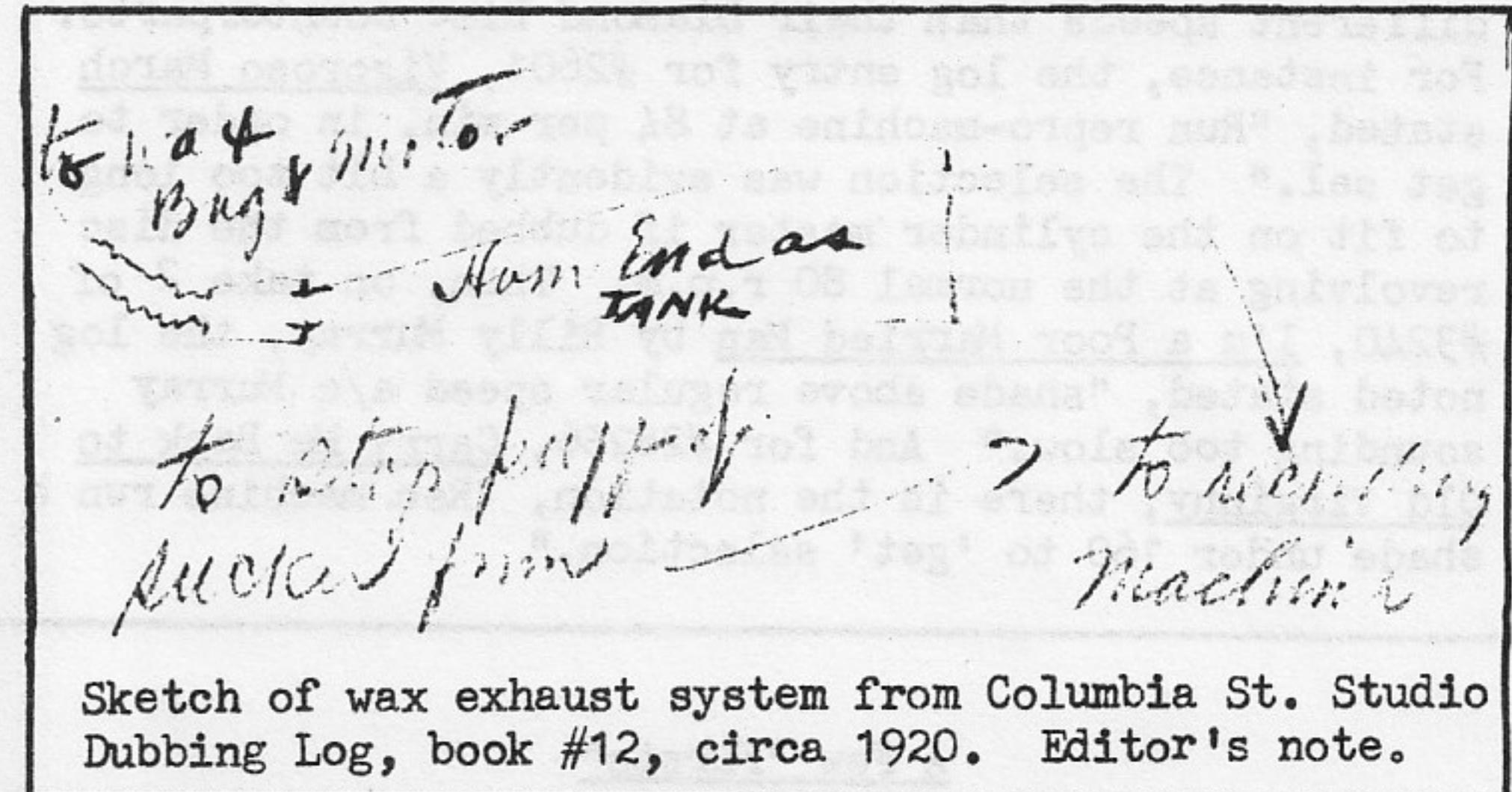
Sketch of recording apparatus as used to record Blue Amberol No. 23369 "John Bull's Catechism" by Arthur Crane and Chorus. Ed. note. November 10, 1914.

Illustrations

1)

George Werner and Fred Burt in the dubbing studio lab/testing room at Columbia Street, circa 1917. Messrs. Werner and Burt were two of Edison's trusted recording men and were the ones who dubbed most of the Blue Amberols. The rack on the far wall holds metal canisters which contain master records, while what appears to be a crude bench at the left foreground is actually a

shopworn case containing master mould canisters. A few other things to note: the machine at the left is a shaving machine (Perhaps it had a horn so that shaved wax blanks could be played to make sure no traces of previous recordings remained.); the barrel beneath it contains wax cylinder scraps; and note the crude method used for suspending the cygnet horns! The box on the wall over the Amberola 30 contains fuses and knife switches. To its left is a pair of bellows, while below it we can see a cylinder mandrel with a microscope attached.



Sketch of wax exhaust system from Columbia St. Studio Dubbing Log, book #12, circa 1920. Editor's note.

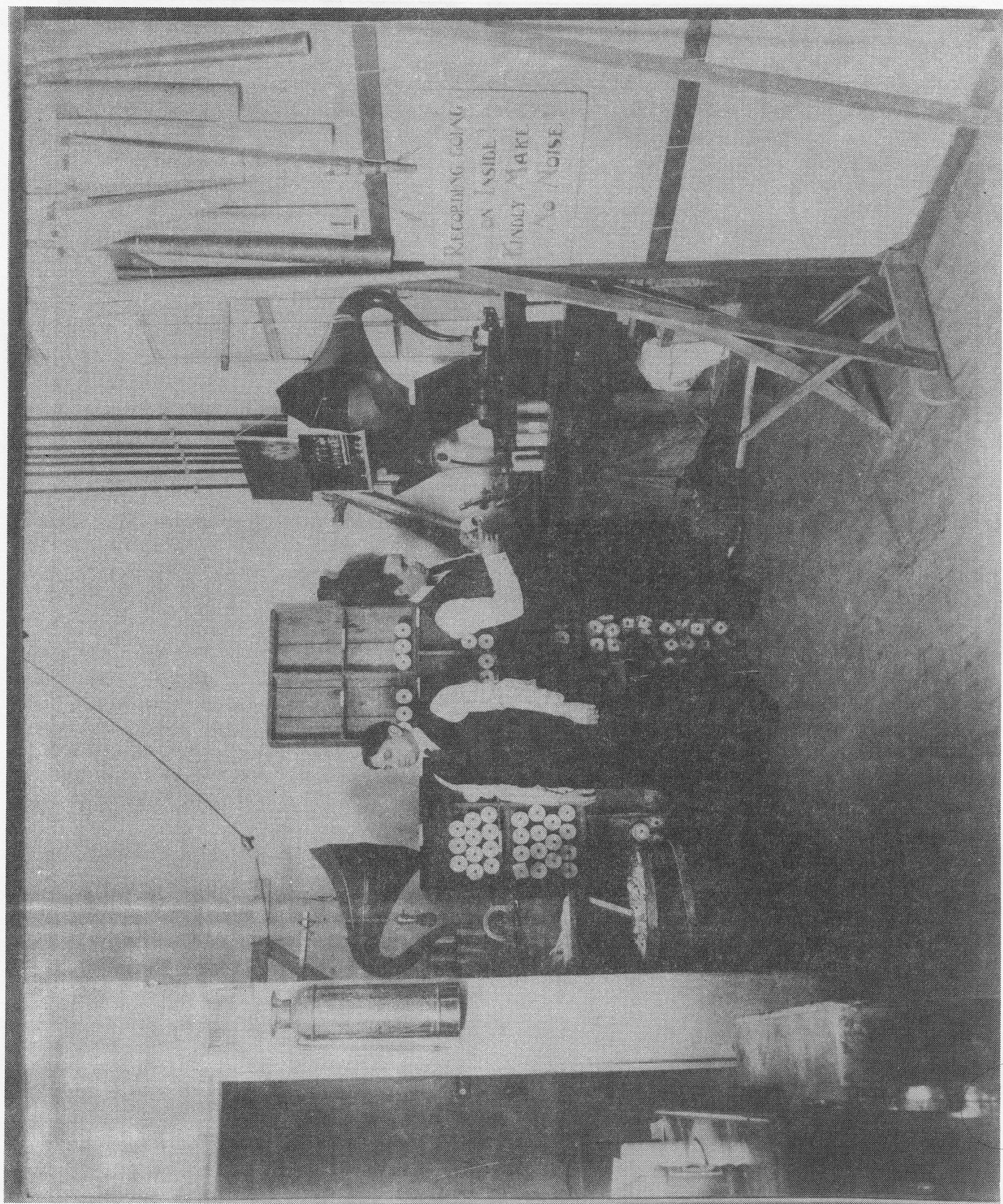
2) (over)

Columbia Street dubbing studio, circa 1917. This is the only known photo of the actual dubbing equipment in use at the time. Here we see it set up for making the Edison long playing discs, rather than Blue Amberols. There are two Diamond Disc machines on the right (they appear to be stock mechanisms set into frames) feeding into one cutting lathe which, unfortunately, is mostly out of sight on the left. Note how the two sets of horns leading from the Diamond Disc machines to the cutter are telescoped. The reproducer on the machine in the foreground is curious, in that it doesn't seem to be attached to the machine horn in the usual manner -- and yet, it must be attached in order for the reproducer to be driven across the record. Note the notch cut out in the rear of the bottom portion of the reproducer (used for inserting extra weights?). The bench in the background contains some sort of electrical equipment as well as another turntable. Perhaps this turntable also had a microscope and was used for examining master records.

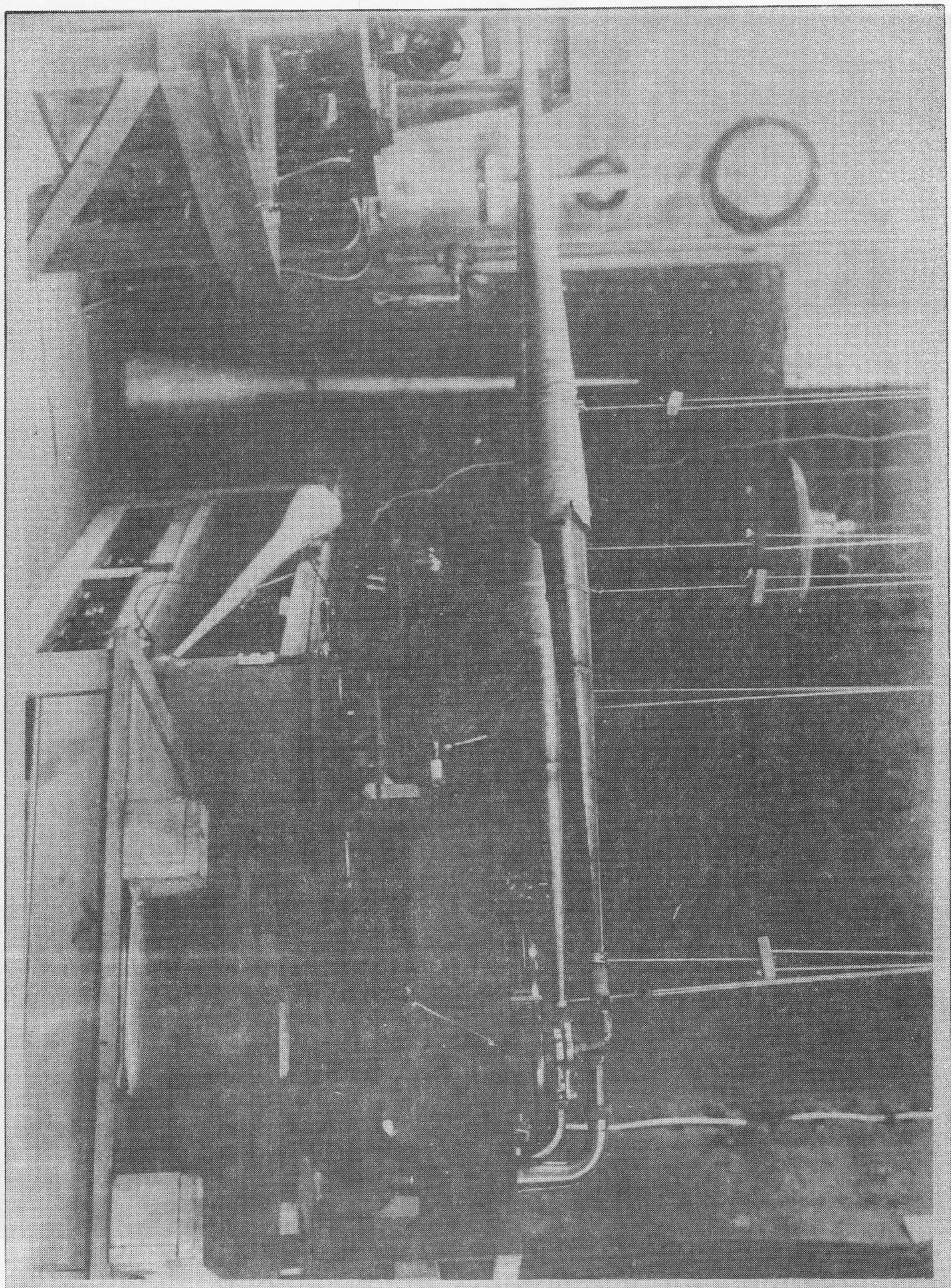
3) (over)

Selected pages from the seventeen volumes of log books kept by the dubbing studio (Columbia Street opened in 1917). They are arranged in chronological order from the very first (September 23, 1914) through the last one some fifteen years later. Comments typed on the pages are those of Mr. Dethleffson. Note that from Oct. 1, 1915 on, the issued take numbers were usually circled. These numbers should correspond with the numbers of dots found on the cylinders' ends. Occasionally, as with the page for "Jazzie Addie," notations for direct releases were jotted on the pages. Here we see notations for "Mamma's Boy" and "Arkansas Traveler" from wax Amberols 529 and 181. Notice on "My Hula Maid" an example of the doodling which occasionally appears in the logs. And finally, we wonder if the April, 1926 remake of "Let Us Not Forget" was made using the tandem Diamond Disc machines as pictured in the second photo.





Illus. 1. Interior of the Columbia Street dubbing studio lab/testing room, circa 1917. (Courtesy of Edison National Historic Site)



Illus. 2. Dubbing equipment, circa 1927. (Courtesy of Edison National Historic Site)

#1      Oct. 23, 1914  
 "Firelight Faces"  
 by Clark & Chorus  
 Disc # 3218 C-1  
 Reproducer # 1  
 Disc Horn # 2  
 Rec. # 5  
 Recorder # 2  
 2 made - 1 reproduced  
 Holds well. Little rough at start  
 from rough surface on disc.

This Rec. to loud in Duet. Chorus.

"This Rec. to loud in Duet. Chorus" -- Editor's note  
 Issued on Blue Amberol No. 4525 June, 1922.

#5      Oct. 12, 1914.

"Bye and Bye"  
 Clark & Young.  
 Disc # 3265-A-1  
 Reproducer # 1  
 Disc Horn # 1 (Reconstructed)  
 Recording Horn # 5  
 Recorder # 2.

2 made - 1 reproduced.  
 (hole open into top at high notes)

False note on second  
 chorus at "dee". Voice  
 varies in pitch.

Made also 1 record from  
 Hayes submaster  
 3265-6-1

This has more surface and  
 several knocks.

Used same apparatus as  
 above.

#2

First instance of altering volume  
 of recording by opening hole in air  
 passage to cylinder recorder. Ed. note

#10      Oct. 13, 1914.  
 "I'm Going Back to Louisiana"  
 Murray Chos.  
 Disc # 3312-C-1  
 Reproducer # 1  
 Disc Horn # 3 small  
 Recording Horn # 5  
 Recorder # 2  
 Disc submaster in good  
 shape.  
 Special # 1 reproduced  
 Special # 2 not reproduced.  
 Special # 4 not reproduced. <sup>for March</sup>  
 Special # 3 same as above but  
 made with # 3 reproducer.  
 not reproduced

#5 feet. Note # 3 still good for Murray  
 Spec. # 5 - Ref. # 3 - Disc Horn # 1. Rec. Horn  
 # 5 - Recorder # 2      Under the all other above  
 Issued on Blue Amberol No. 2490 January, 1915. W.  
 Editor's note.

TRIAL ONLY. SEE #18

#15      Oct. 26, 1914.  
 Le Rouli Rouli -  
 Band.  
 Disc # 3345-C-2.  
 Reproducer # 1  
 Disc Horn # 2 (Rubber edged)  
 Recording Horn # 5  
 Recorder # 2

Disc submaster has 9 crackles  
 distributed through music.

Special # 1 Made as above  
 Special # 2 " " " but  
 with # 3 reproducer.

Made with small diameter, soft  
 wax.

Record Special  
 # 1 for celluloid  
 Special # 1  
 celluloid  
 Make better or  
 # 1

Some cylinders proved difficult  
 to dub, as in the case of Le Rouli  
 Rouli, which was finally approved  
 and issued in February, 1915 as  
 Blue Amberol No. 2523. Because of  
 dubbing difficulties, the monthly  
 quota of 25 or 30 titles was not  
 always met. Thus previously re-  
 corded "live" cylinders were  
 issued irregularly as a way  
 of filling out monthly record  
 supplements. Editor's note.

#17 Oct. 28, 1914  
 Lones Melody  
 Spencer & Randolph.  
 Disc # 3356-C-1  
 Reproducer # 1  
 Disc Horn # 3 (small)  
 Recording Horn # 5  
 Recorder # 2

Disc Submaster has several  
 crackles - one at beginning of  
 first verse.

- 1 - beginning 1st verse
- 1 - drift middle 1st verse
- 1 - early second verse
- 4 - latter part second verse
- 1 - beginning chorus
- 1 - end chorus
- 1 - beginning last verse

Records sent - all alike.

Early log sheets contain careful notes as to quality  
 of disc masters sent from the pressing plant to the dub-  
 bing studio. This particular batch of masters was very  
 bad. Even so, the selection was issued on Blue Amberol  
 No. 2502 in January, 1915. Editor's note.

0900

#28 Nov. 5, 1914  
 I Want to Go Back to Michigan  
 Murray chorus -  
 Disc # 3365-C-1  
 Reproducer # 1  
 Disc Horn # 3 small  
 Recording Horn # 5  
 Recorder # 2

Knocks in submaster just before  
 music begins.

Special #1 Made as above on hard wax.  
 Special #2 " " " soft way.

Special #3 " " " but with  
 #7 horn on recording machine,  
 and horns swinging apart on  
 loud parts of phrase.

Special #4 - same as #3 except  
 horns steady & telescoped.

\* 1. Good horn than soft  
 Wox. #4 best. 97 2/3 Thread

First instance of horns being repositioned  
 to alter volume of recording. Editor's note

SEPTEMBER 2, 1915. 111

2491-C-4  
 SHEET GENEVIEVE (ARCH. & CHOR.)

SPECIAL NO. X4

Speaker No 1 Disc H No 3 H 7<sup>1</sup>  
 Insert <sup>PULLED</sup> ON SQUEAKER Recorder No 2.

SPECIAL NO. X5

Speaker No 1 Disc H No 3 H 7<sup>1</sup>  
 Insert <sup>2 HOLES IN END OF</sup> RECORDING HORN <sup>1 HOLE OPEN IN TOP.</sup> Recorder No 2.  
 ALL CLOSED ON INTRODUCTION.

SPECIAL NO. X6

Speaker No 1 Disc H No 3 R H 7<sup>1</sup>  
 Insert SAME AS #2 Recorder No 90

BEST SPEC IS NO

LISTED FOR Not issued. Editor's note.

Serial No 12390 B-A.Cat. No

X6

Oct. 1, 1915. 151

4076-C-3 (MAKE OVER)

MY HULA MAID

R. AGE  
 140 HLP

TRICE & KAUFMAN

SPECIAL NO 1

Speaker No 3

3 7<sup>1</sup>

Insert Carriage stationary  
 but out on but not used  
 Fairly well in.

20

SPECIAL NO. 2

Speaker No 3

3 7<sup>1</sup>

Insert SAME AS ABOVE  
 ONLY CUT OUT USED  
 ON CHORUS & OTHER HIGH NOTES.

2

SPECIAL NO. 3

Speaker No 3

7<sup>1</sup>

Damage state  
 SAME AS NO. 2.

20

2 knocks.

NEAR TWENTH

BEST SPEC IS NO. 2.  
 LISTED FOR November 1915

Serial No 12691 B-A.Cat. No 2736

128

MAR 20 1917

DISC SERIAL NO. 5407-C1

TITLE WHERE THE BLACK EYED SUSANS -  
TALENT. A. J. HAHN.

SPECIAL NO. 1

SPEAKER NO. 5

DISC H. NO. 13 R.H. 18

INSERT LIMIT 48  
E2

RECORDEO NO. A1

SPEAKER NO. 5 DISC H. NO. 13 R.H. 18  
RECORDEO NO. A1  
HOLE IN E2 ON SPOTS ONLY.

SPECIAL NO. 2.

SPEAKER NO. 5

DISC H. NO. 13 R.H. 18

INSERT LIMIT 48  
E2RECORDEO NO. A1  
HOLE IN E2 ON SPOTS ONLY.

SPECIAL NO. 3.

SPEAKER NO. 5

DISC H. NO. 13 R.H. 18

INSERT LIMIT 48  
E2

RECORDEO NO. A1

SPECIAL NO. 4.

SPEAKER NO. 5

DISC H. NO. 13 R.H. 18

INSERT LIMIT 48  
E2RECORDEO NO. A1  
HOLE IN E2 ON SPOTS.EXTRA ON SPEAKER  
WATCH THISAPPROVAL 11/10/17  
C. C. 11/10/17

CYL. CAT. 3197.

SERIAL NO. 13547-3

MONTH LISTED JUN - 1917

MASTER

LAD 3197

171

JUN 1 1917

DISC NO. 6541-C2

TITLE JAZZIE ADDIE - ONE STEP.  
TALENT. JAZZARINIBA ORCHESTRA.

SPECIAL NO. 1.

S. 1

D. H. 13  
R. H. 18L  
E2

R. 4

S. 1

D. H. 13  
R. H. 18E  
E2

R. 4

SPECIAL NO. 2.

S. 1

D. H. 13  
R. H. 18E  
E2

R. 4

SPECIAL NO. 3.

S. 1

D. H. 13  
R. H. 18L  
E2

R. 4

S. 1

12.

209

OCT 28 1920

D.

D.S.N.O. 7481#

TITLE - PICK. ROSE

TALENT M. A. FREEPC.

S. 1, R. S/

SPECIAL NO. 1.

D.H. 13  
R.H. 18

L C  
EZ

S. 1, R. S/

NOT REPRODUCED.

SPECIAL NO. 2.

D.H. 13  
R.H. 18

L C  
EZ

SERIAL NO. 144926 CAT. NO. 4191 M.L. MARCH '20

N. C. DURAND'S 150 THREAD 100 R.P.M. RECORDS

D.S.N.O. DIRECT RECORDED. OCT 28 1920 SPECIAL SHOP ORDER 10004

TITLE NO. 1-ELDRIDGE DICTATION RECORD - 60

TALENT WORDS PER MINUTE.

SPECIAL NO. 1 MADE BY E. H. ELDRIDGE  
OF BOSTON, MASS.

D.H.  
R.H. 3E =

SPECIAL NO. 2.

D.H.  
R.H. 3E

(LETTERS @ 60 (186 words) & APOSTLES)

SERIAL NO. 144927 CAT. NO. M.L.

D.S.NO. 9681-1-2-10/2/24  
TITLE RED HOT MAMMA. FOX TROT.  
TALENT GEORGIA MELODIES.  
SPECIAL NO. 1.  
S. 1 0.4.13 L  
R. ~~234~~ 81- R.H. 18 ER  
S. 1 0.4.13 L  
R. 234 NR. R.H. 18 ER  
Approved 12/17/24 A.R.W. gen. 1. M.  
SERIAL 15846 cat. 4919 M.L. 11/11  
(STRADLEY & WILLIAMSON) SEPT. 17. 1924.  
RECORD NO. 10 - RADIO COURSE - 12 to 15 W.P.M.  
TITLE 150 THRO. 150 THRO.  
TALENT 84 R.P.M.  
SPECIAL NO. 1  
S. 1 0.4.13 ELECTRICITY  
R. 32 - NR. R.H. CONNECTED TO  
RECORDING MCH.  
SPECIAL NO. 2  
S. 1 0.4.13  
R. 32 - (RUN OVER ONCE) R.H. " " " "  
SERIAL 15847 cat. M.L.

38  
25 1921  
Discarded Select.  
D.S.NO 8235C "16/25 TOO LATE  
TITLE BIRDS OR A FEATHER" M.1.  
TALENT RADERMAN'S JASS ORCH.  
SPECIAL NO. 3  
S 6 N.R. D.H. 13 L C  
R 52 R.H. 18 E  
SPECIAL NO. 4.  
S. 1 D.H. 13 L  
R 52 Approved 16/22 R.H. 18 C  
SPECIAL NO. 1  
D.S.NO 8316 B. EMERGENCY  
TITLE TOMORROW LAND.  
TALENT HART AND JAMES.  
SPECIAL NO. 1  
S 1 D.H. 13 L C  
R 51 R.H. 18 E  
SPECIAL NO. 2  
S. 1 D.H. 13 L C  
R 52 R.H. 18 E  
Approved 3/6/22  
L & J.  
SERIAL no. 10315 CAT NO. 44478 APRIL 12

SEPT. 13.27.

CYLINDER SERIAL 16337

" CATALOG 5402

DISC SERIAL 11825

MONTH LISTED

TITLE SIDE BY SIDE FOX TROT

TALENT OESTE'S ORCHESTRA

SPEC. NO. 1 SPEC. NO. 2

S. 1 W.

R. 81

S. 1 W.

R. 5

SPEC. NO. 3.

S. 1 W.

R. 81

SEPT. 13.27

CYLINDER SERIAL 16338

" CATALOG 5404

DISC SERIAL 11827

MONTH LISTED

TITLE ME AND MY SHADOW

TALENT AL LYNN'S MUSIC MASTERS.

SPEC. NO. 1 SPEC. NO. 2

S. 1 W.

R. 5

S. 1 W.

R. 5

SPEC. NO. 3.

S. 1 WGT.

R. 81

9/15/27

127

SPEC. #7. ELEC.

#2-PICK UP.

Impedance 100

Volume low, all way up.

hours. 20 388

2/15/29

SPEC. #6. ELEC.

BOSCH PICK UP.

Trans 923 White Phin circuit

Vol. low. 10 3/4 Trans. Case G

Weight on Pick Up in P.U.T.

2/5/29 16572. TRAH. 388

SPEC. #4 SPEC. #5

ELEC. ELEC.

Louder than 5 10 1/2

10 3/4 V.T. V.T.

#2. PICK UP.

SPEC. #3

ELEC. REC. →

1/21/29 GW.

Exact notations for electrical dubbing equipment first entered in log books 2/5/29.

CYL. SER- 16509  
" CAT. NO. 11429 5651

DISC. SER- 18961

MONTH LISTED

TITLE - ME AND THE MAN IN THE

P.T. MOON.

TALENT - AL PRIESTMAN &amp; CO.

SPEC. #1

S. 4-C-W3

R. 81

SPEC. #2

S. 4-C-W3

R. 81

Blue Amberol 5653 was the first electrically dubbed cylinder. Note that acoustical and electrical versions were made 1/15/29 and 1/21/29, respectively. Editor's note.

CYL. SER- 1/15/29 16570  
" CAT. NO. 5653

DISC. SER- 16939

MONTH LISTED

TITLE - BUM SONG. #2.

TALENT - V. VAUGHN DE LEATH

SPEC. #1

P. - 7-C

R. 2-

OW.

SPEC. #2

P. - 7-C

R. 2-

OW.

SPEC. #3

S. 7-C

SPEC. #4

ELEC. REC.

CYL. SER- 7/2/29 16655

" CAT. NO. 5720

DISC. SER. 19238

MONTH LISTED

TITLE - IN OLD TIA JUANT.

TALENT - B-MURRAY-M. MC.

SPEC. #1

ELEC.

SPEC. #2

SPEC. #3

L.W.

CYL. SER- 16656

" CAT. NO. 5730

DISC. SER. 19161

MONTH LISTED

TITLE - I'VE GOT A FEELING

I'M FALLING

TALENT - VAUGHN DE LEATH

SPEC. #1

ELEC.

SPEC. #2

ELEC.

SPEC. #3

L.W.

Last page of dubbing logs. Last entertainment cylinders ever dubbed, July 2, 1929. Blue Amberols for Ediphones were made until 1960.

# Carson Robison Discography

## part 8

### Compiled by Robert D. Morritt

Reader Robert Olson furnishes the following additions to the Pathe-Perfect section of the last instalment (issue no. 40):

mx. 107673 & 107674 - add Supertone 32290

Carson Robison Trio: Add matrix numbers to the listing in the following order: 108296, 108294, 108295, 108489, 108488, 108654, 108656, 108884, 108891, 108947, 4053. Eliminate the last two titles, as they will appear in the Plaza-ARC section. To the same listing, add these Pathe numbers: 32381 (1), 32386 (2), 32411 (shown), 32438 (2), 32474 (2), 32481 (1) & 32504 (1).

Miscellaneous: Eliminate "Where We Never..." Add matrices 108740 & 108741 to the final two titles. The Perfect release number for these two titles is 12540. These should both appear in the Carson Robison Trio section.

Finally, Bob has the following additions to the Carson Robison Trio section:

108265 - Since Mother's Gone	12466	32387
108266 - A Mother's Plea	12466	32387
108297 - Do You Still Remember?	12475	32396
108399 - Goin' to Have a Big Time Tonight	12484	32405
108400 - The Porto Rico Storm	12476	32397
108401 - An Old Man's Story	12476	32397
108509 - The Death of Stonewall Jackson		unissued
108510 - General Robert E. Lee	12528	32449
108655 - The Wanderer's Warning	12528	32449
108739 - I Wish I Had Died in My Cradle	12532	32453
108909 - Sleepy Rio Grande	*12615	
108928 - Bum Song No. 5 (Happy-Go-Lucky Boy)	12556	32477
108946 - The Utah Trail	**12556	32477
108999 - When It's Springtime in the Rockies	12571	32492

\* Perfect 12615 is a 1930 issue with Plaza/ARC renumbered matrix 8945.

\*\* Luther and Robison as "Harry Wilson."

1929 Advertisement, B. F. Haviland Co.

#### JUST PUBLISHED

## VERNON DALHART'S ALBUM OF SONGS

By VERNON DALHART  
and CARSON ROBISON

Containing 15 complete songs. Words and Music for Piano and with  
Ukulele accompaniment also

WRECK OF THE C. & O. No. 5  
ALTOONA FREIGHT WRECK  
BARBARA ALLEN  
BETTER GET OUT OF MY WAY  
THE WRECK OF THE No. 9  
MY LITTLE HOME IN TENNESSEE  
NAOMI WISE  
MY BOY'S VOICE

GOIN' HOME (Cowboy Song)  
GONNA HAVE A BIG TIME TONIGHT  
BILLY RICHARDSON'S LAST RIDE  
LONG AGO  
MOTHER'S GRAVE  
THE WRECK OF THE 1256  
I WONDER IF YOU STILL REMEMBER

These are the songs as sung by VERNON DALHART over the Radio and  
on all Phonograph Records. A handsome cover in two colors with the  
photograph of VERNON DALHART and his trio. THESE SONGS ARE  
NOT PUBLISHED IN SHEET MUSIC FORM. THEY CAN BE OBTAINED  
IN THIS FOLIO ONLY. Price 50c. postpaid.

#### Plaza-ARC (cont.)

##### Dalhart & Robison:

7774 - Bring Me a Leaf from the Sea	Apex 8739, Banner 7046, Conqueror 7058, Crown (Can.) 81028, Domino 0220, Jewel 5228, Oriole 1167, Regal 8509, Starr 8739
7775 - That Good Old Country Town	Broadway 8076, Challenge 570, Conqueror 7172, Banner 7047, Domino 0221, Jewel 5229, Oriole 0221, Paramount 3088, Regal 8508
7831 - Drifting Down the Trail of Dreams	Banner 7073, Conqueror 7174, Domino 0228, Oriole 1195, Regal 8543
7832 - Six Feet of Earth	Apex 8762, Banner 7098, Broadway 8067, Conqueror 7730, Domino 0225, Domino (Can.) 21423, Oriole 1219, Paramount 3091, Regal 8526, Starr 8762
7833 - I'm Drifting Back to Dreamland	Apex 8774, Banner 7073, Conqueror 7173, Domino 0224, Domino (Can.) 21432, Oriole 1195, Regal 8527, Starr 8774
7863 - A Memory That Time Cannot Erase	Banner 7099, Broadway 8072, Challenge 588, Domino 4140, Oriole 1220, Paramount 3101, Regal 8544
7864 - In the Hills of Old Kentucky (with Adelyne Hood)	Apex 8779, Banner 7099, Broadway 8075, Challenge 588, Conqueror 7174, Domino 0228, Oriole 1220, Paramount 3092, Regal 8543, Starr 8779
7923 - Climbing Up de Golden Stairs (with Adelyne Hood)	Apex 8774, Banner 7126, Conqueror 7176, Crown (Can.) 81172, Domino 0239, Regal 8567, Starr 8774, Sterling 281172
7924 - The Little Green Valley	Banner 7103, Challenge 631, Conqueror 7176, Domino 0239, Jewel 5284, Oriole 1225, Regal 8567

= to be continued =

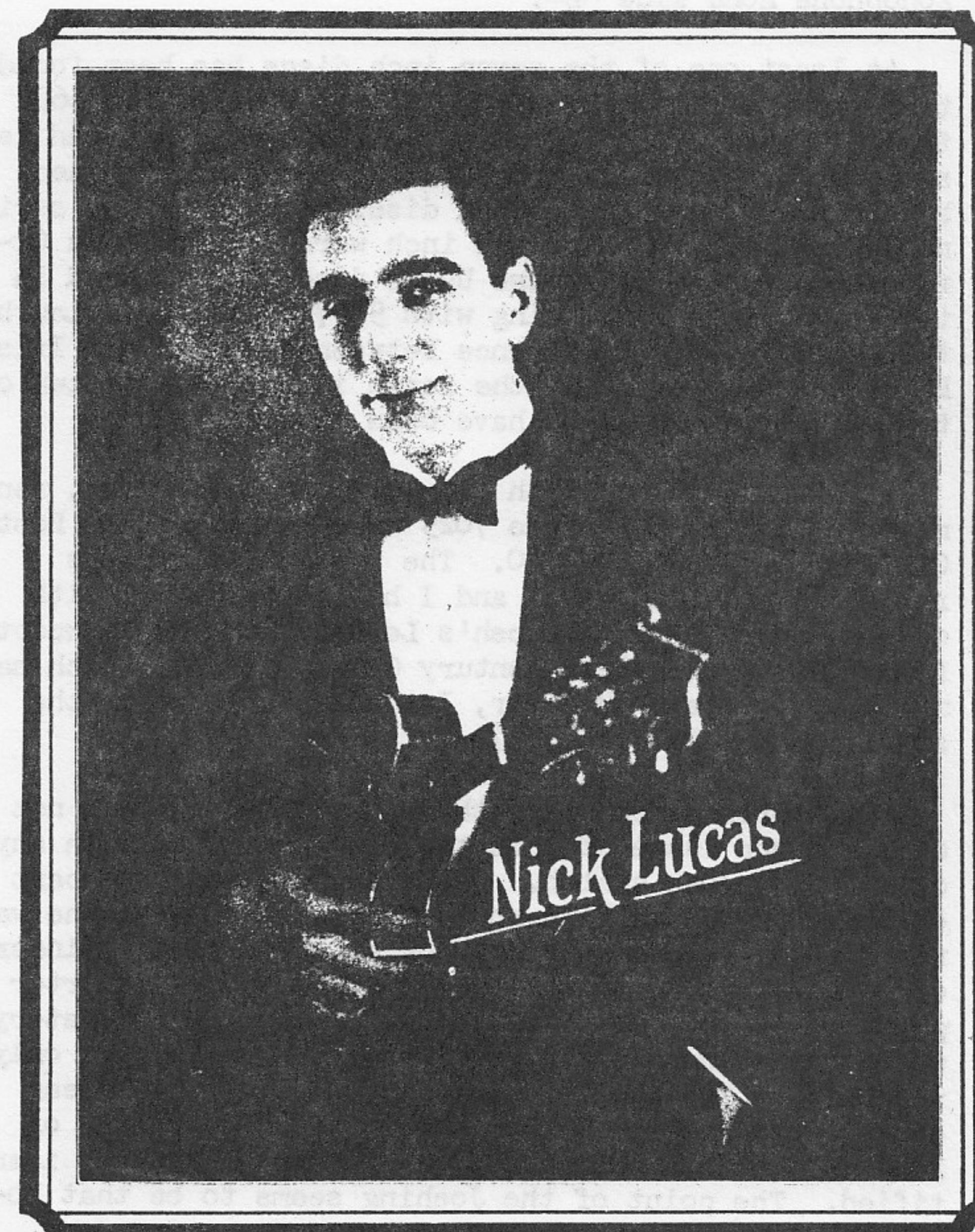


Nick Lucas, the famous "Crooning Troubadour of stage, screen, radio and records, died this past July 28 at the age of 84. Lucas, a native of Newark, New Jersey, died at Colorado Springs where he was a patient at the Cheyenne Mountain Nursing Home.

Although he was an accomplished banjo and guitar player, it was as a "crooner" that Nick Lucas was best known. His film debut began in 1929 with "Gold Diggers of Broadway" in which he introduced "Tip-Toe Through the Tulips." His Brunswick record of this song perhaps out-sold any of his other recordings.

Lucas was the inspiration for a phenomenon of the late 1960's known as Tiny Tim, whose imitation of Lucas singing "Tip-Toe" became a best seller.

Nick Lucas continued to be active into the 1970's and had appearances in movies such as "The Great Gatsby" and "The Day of the Locust."



UNCLE JOSH on ZONOPHONE RECORDS -- By John A. Petty

With special notes on "Uncle Josh at the Post Office"

Zono 7025 3:42 Uncle Josh at the Post Office (12inch)  
 Col. 3737 3:06 Uncle Josh Gets a Letter From Home  
 Vic. 5377 2:42 Uncle Josh's Letter From Home  
 Ind. 911 2:10 Uncle Josh Gets a Letter From Home  
 Ed. 10111 2:13 Uncle Josh's Letter From Home

In March 1969, Joe and Barbara Hamilton of Phoenix, Ariz. first called my attention to a listing of two twelve inch Oxford single face discs: #7024 "Uncle Josh and the Labor Union" and #7025 "Uncle Josh at the Post Office," in the 1909 Sears Catalog of Electrical Goods and Graphophones. I assumed that the "Post Office" story was a title variation of one of Stewart's regular tales, and probably "Uncle Josh and the Fire Department" since in this sketch he was involved in mailing a letter. In October 1969, the Hamiltons sent me photocopy of the catalog and when I read the brief description, I learned that "Uncle Josh's Letter From Home" more aptly fitted the "Post Office" Oxford disc.

By comparing the serial numbers of the Oxfords with some known Zonophone data, I realised that these Sears records were really Zonophones with Oxford labels. In the summer of 1972, I got my first look at one of these issues when I obtained Zonophone 7024 from Tim Brooks of New York City in somewhat I-wish-it-were-in-better-condition. The label lists it as a "Song with Orchestra Accompaniment"--which was a frequent error on talking Zonophone records of this period. Bill Bryant of Portland, Maine contributed additional issue numbers of the Zonophone issues in seven, nine, ten and twelve inch sizes. This data included the double face number 4040 with "Labor Union" on the "A" side and "Post Office" on the "B" side. The Stewart composed and Peerless Quartet recording of "New Parson at the Darktown Church" was also issued on Zonophone and Oxford 7032 single face and Zonophone 4044 side "B".

At least one of the seven inch discs has been found to be pressed from the Victor single face master 669 take 6, "Uncle Josh's Arrival in New York City" and issued on Zonophone and Oxford 5902. Zonophone issued both the seven and nine inch discs with identical serial numbers, but only the seven inch were pressed with Oxford labels. All of these Uncle Josh are numbered in the 5000 series, beginning with 5277 "And Then I Laughed" through 5911 "The Difference Between a German and Irish Picnic." Only three of the seven inch and about ten or twelve of the nine inch have been located to date.

Frank O. Moon of North Kingstown, Rhode Island, sent me tape copy of Zonophone 7025 "Uncle Josh at the Post Office," in February 1980. The transcript of this record is printed herein and I have compared it with other issues of "Uncle Josh's Letter From Home" except for Columbia Twentieth Century Cylinder 85157 which has not been located. However, I assume it is about the same as Columbia disc 3737.

"Post Office" begins with new material that is not on any other issue of this title or is it found in any other Uncle Josh sketch. Stewart often borrowed part of one story to fill in another--especially when he was recording a twelve inch disc or a four minute cylinder of some story he had previously recorded on a shorter playing record. However, the first part of this story where Uncle Josh is looking for John Whitaker, is only recorded on Zonophone 7025. Whitaker must have been someone who had moved from the mythical community of Pumpkin Center to New York, but he is not further identified. The point of the Joshing seems to be that no-

body in New York knows anyone else as they do in Pumpkin Center. Following the John Whitaker part, Stewart picks up the familiar story of going to the post office to get his first letter from home and tells of his difficulty with the revolving door. There are some minor variations in the different issues such as in the Columbia account he says, "I cum pretty near being a dead letter right there in the post office," and this line is not in any of the other issues. However, the tale of the post office merry-go-round door is in all of the records. After he gets his letter, he reads it and the depiction of what happens back home varies from record to record. We will follow the "Post Office" narrative with comments on the differences in other issues.

The first back-home story is about the election and is in all issues except the Indestructible. The fire at the rubber factory and the demise of one of Pumpkin Center's citizens, Ruben Hendricks, is next and it is interesting to notice that Stewart suddenly shifts from "they" to "we" as he gives the details. This story is common to the Edison and Indestructible cylinders also, but in these he shifts to "we" when he gets to the "fire distinguisher" part of the tale. Stewart also used the rubber factory fire in "Uncle Josh's Courtship" when Nancy asks Uncle Josh what is happening down at the Center. The fire distinguisher part was first used in Columbia 1710 "Political Meeting at Pumpkin Center" as part of Uncle Josh's campaign speech. The fire and distinguisher sketch is not in the Columbia and Victor records, but is replaced with an account of a revival meeting at the Red Top Baptist Church in which Si Pettengill was baptised, but it didn't take. This was also a favorite incident that turns up in other titles.

The "Post Office" record ends with the story about the school teacher dressing all the big girls to look like planets--also a tale used in other titles--and of the "Letter From Home" issues, this is the only one in which this account is inserted. The Edison cylinder ends abruptly after the fire and distinguisher story without his usual closing words. Victor, Columbia and Indestructible tell of Aunt Eliza Watts death and tombstone. The Indestructible says "Willit" instead of "Watts". With the exception of the Edison cylinder, all records have a closing statement about the wonderful or darndest things that happen when you are away from home. In addition, the Post Office disc has an additional reference to John (Whitaker).

Zonophone and Oxfords from Zonophone are somewhat hard to find. Collectors who have interesting issues from these matrices are invited to share transcripts or tape recordings with the author.

ZONOPHONE 12" DISC #7025 "Uncle Josh at the Post Office"

Well sir, gee whiz, I'm pretty nigh tuckered out. I've looked over this whole town New York pretty nigh for John Whitaker. John wrote me a letter and said he lived here and I'll be doggoned if I believe it. I've asked pretty nigh everyone I've met if any of 'em knowed where John Whitaker lived and there wasn't a doggone one of 'em knowed him (laugh). I asked a feller out there just now if he knowed where John Whitaker lived and the darn fool said, "You can search me."

Well, I just got a letter from home this morning. Fust one I got since I been down here and I come pretty near not getting that. I went up to the post office and I had the awfulest time a gettin' into it. Where the door oughta be, they've got a little merry go round. When you wanna get into the post office, you gotta get in that thing and play circus awhile. Well, I got into it and it started to goin' around and I got into the post

office and fore I could get out of it, I was back on the sidewalk again and fore I could get out on the sidewalk, I was back in the post office agin (laugh). Gosh, I went around there so doggone fast I could see the back of my neck goin' in and out of the post office. Well, I guess I'd been in there yet, sumbody hadn't pulled me out.

Well, I got in finally, and got my letter and I guess I'll read it now; I didn't have much time to read it while I was in that windmill. They've had a whole lot goin' on since I left home.

They had election--the whole doggone town went republican; had nine majority. Well, that's pretty good; they's only ten votes in the town (laugh). Woulda been unanimous, but Ezra Hoskins was cross-eyed and couldn't see where to mark and he marked in the wrong column and his vote went democratic. I'll bet they'll put Ezra outta church for doin' that.

We've had a fire and the rubber factory burned down. Ruben Hendricks lost his life at the fire. He was up on the top floor and there won't any ladder to get down on and he wrapped a lot of rubber round hisself and jumped out the winder. He hit the ground, went to bouncing, he bounced four days and then we had to shoot the dern fool to keep 'im from starving to death (laugh).

We got out our chemical distinguisher to put out the fire and it wouldn't work. Then we held a meetin' down at the town hall see what we'd do about it and Jim Lawson got up and made a motion that hereafter, the chemical distinguisher should be examined ten days before every fire (laugh).

We had an entertainment at the school house last Thursday evening. School teacher got all the big girls and dressed them up to look like planets. Had one girl for the Sun, 'nother for the Moon, another one for Mars and another one for Jerupeter, and had one girl for Venus, but the weather turned cold and she didn't take part (laugh). Gosh! don't they have all the good things going on when you ain't at home (laugh).

Well, I guess I'll have to go along now and look for John (laugh).

#### ITEMS WANTED

issues of "TALKING MACHINE WORLD"

78s of: LAURITZ MELCHIOR  
EILEEN FARRELL  
HELEN TRAUBEL  
SOPHIE TUCKER

Nut for holding PATHE' needles on Brunswick reproducer.

EDISON lateral cut 78s.

I have many classical 78s in good condition at reasonable prices. I have singles, sets and broken sets. This is a chance to complete sets. Send want list and SASE to

Norm Secor  
P. O. Box 713  
Des Moines, Iowa 50303

515-284-1723

I also have a restored VICTOR R. Must see to appreciate.

1179 (3976) see notes for 1167A (cont. from page 19)  
 1179 (3979) see notes for 1170B  
 1180 (3955) see notes for 1163B  
 1182 (3969) see notes for 1169A  
 1182 (3954) see notes for 1171A  
 1183 (6826) see notes for 1170A  
 1183 (3955) see notes for 1162B  
 1185 (31002) note: mx. 31001 is by Jack Stillman's Orch.  
 1185 (6867) from Banner 1867 by Imperial Dance Orchestra (Adrian Schubert); possible vocal by Irving Kaufman.

As usual, any comments, corrections or additions will be most welcomed. Please send all data to my NEW ADDRESS. Dave Cotter, 130 Surfside Ave., Santa Cruz, CA 95060.

#### Those Birds are Back Again!

Additions to the Grey Gull article, issue 39

Steve Barr sends us another label type, this time for Radiex. It will have to be classified as type II-AA, apparently a transition style. The design is that of II-A, but all print, including outside ring and decorative details, in black, with credits in black also. Seen on only one record so far.

Rich Markow says he had a 12" Grey Gull many years ago, but has since lost track of it. His was a violin solo, so would be different from the one reported in issue 40. Perhaps it was made at the same time as mx. 9001 and was by the violinist, Margaret Sittig.



## WINTER WEAR

with an

### EDISON FLAIR





**The Shirt**

A beautiful, bright yellow Haynes 100% cotton "Beefy-T" t-shirt with 1905 Edison drawing in bold black.

Sizes: S (34-36), M (38-40), L (42-44), XL (46-48). Keep in mind that cotton will shrink, so shirt may seem a bit large before washing.

\$5.85 ea.; 2 for \$11.30; 3 for \$16.50

Shirts are printed in Vermont by professional screeners who use only the finest materials.

Prices include postage.

The New Amberola Phonograph Co.  
37 Caledonia St. St. Johnsbury, VT 05819



## HERE & THERE

Columbia BC Cylinders. Many readers commented favorably on the BC article in the last issue, and John Powers of South Harpswell, Maine even filled in a blank in the numerical listing. Actually, John probably filled in three blanks! John has number 85054, "Forward & Salute, Medley Lanciers, Figures 1 and 2" by Prince's Orchestra. But because various lanciers were usually recorded in five figures, we can assume that no. 85055 contains figures 3 and 4, and 85056 contains the fifth figure. Now...how about some of those other blanks?

Bill Bryant comments that he knows of BC records in the 72500 series with "M" numbers in the wax. Since these numbers indicate domestic master numbers, he feels certain that the records were recorded here and not abroad.

Mike Biel reminds us that 6" celluloid cylinders were manufactured in England. We assume that these were only of the standard length, but wonder if they were also available with the 4-minute type groove.

A few issues ago we commented on Remington records, and said the one our reader wrote to us about would be a vertical (hill-and-dale) cut. We goofed. Although there were vertical Remingtons, George Blacker points out that this was a somewhat later variety and would be a lateral cut.

Remember the Madison project? We have begun organizing and typing the data and might make it to print by spring. For a relatively small series of records, however, Madison sure poses a bewildering mess for the researcher! In any event, if you did not assist when we made the original plea, it's not too late to do so. Please take a few moments and jot just the catalogue numbers of the Madisons you have on a postcard and send it along. We'll let you know which ones we need further information for. Incidentally, a new entry came from John Petty just a few weeks ago, so filling in the blanks is still possible!

Bob Netzer reports that Asa Hill Ault, the mother of bandleader Tiny Hill, passed away in Denver Colorado on July 8th. The grand old lady was 92 years of age.

Tiny Hill's recording career began in

While Tiny Hill's recording career began in the late 30's, many of our readers have an interest in the "Big Band Era" as well. Bob tells us there is a new lp reissue of his that he thinks is unusually good. Bob, by the way, acquired many of Tiny Hill's personal effects after his death.

Bob also mentions that Eddie Stone is living in the Orlando area and visits occasionally. Stone was violinist and vocalist with the Isham Jones and Freddie Martin orchestras in the 1930's, as well as leader of a band of his own.

We are happy to see that Bob's column, "The Happy Hobby," has returned to the pages of Collectors News.

Finally, this is a bit late, but did you see the Steve Martin film "Pennies from Heaven"? Martin opened a record store in Chicago in the mid-30's and spends most of his time wondering why he has no customers. Even though the sign proclaims Brunswick and Melotone records, Hollywood stocked his window and shop with late teens single-sided Red Seals. There is even a circa 1906 Edison cylinder box or two in the background for good measure. Why, there was even a Victor record hanging on the wall that didn't even exist when the story supposedly took place!

## Off The Record; or "Play That Part Again!"

(A column dedicated to those somewhat less than perfect recordings of bygone years and to the noble performers who made them.)

John Doulou writes that he can hear Al Jolson say something at the end of his record of "Waneta" (Columbia A3812). John says Jolson asks in an excited voice, "How did it sound?" When your editor heard this record, he could not distinguish what Jolson said, but it didn't sound like "How did it sound?" Perhaps we are talking about two different takes, but there was no visible take number on the copy I heard. It does go to show that every record should be played through the final groove.

John has also turned up an interesting record for Bing Crosby fans. His copy of Brunswick 6226 has "Where the Blue of the Night" on the -A side, but "Please" with Anson Weeks and His Orchestra is on the reverse instead of "I'm Sorry Dear," as it should have been. Rust and Debus's The Complete Entertainment Discography mentions this error, but John wonders how common it is. Anyone who wishes to contact him on either of the above may do so at 6302 Woodland Blvd., Pinellas, FL 33565.

Billy Carroll, our resident cartoonist, reports something worth listening for on a record of a later vintage. On Bluebird 10035-B of "Muskrat Ramble" by Eddie DeLange's Orchestra, one can hear a voice say "Cut!" quite loudly after several silent grooves.

Bill Bryant recently played a couple of interesting discs for your editor. On Victor Monarch 1473, "Caller Herrin" by David Ferguson (bagpipes), a very loud and distinct voice says "All right, Harry" before the announced title. It's a bit tricky, because the needle must fall into the very beginning of the first groove... but there's no doubt as to what is said. This record had no visible take number and may have been remade, as it stayed in the catalogue through 1908.

Ruth Vincent's Columbia record "Villanelle" (30001, take 1) proved equally interesting. During a section of trills, a voice in the background booms out something. We think the voice is saying "Back up!", which makes sense if her vocalizing was too intense for the recording mechanism. Presumably the same take was issued as double-faced A5014 as well as the original single sided issue no. 3358



Members of the New England Society for the Preservation of Recorded Sound met in Rockland, Maine at the home of Jim and Rita Phillips on August 21st for lobster supper and meeting. All members, whether crustacean lovers or not, dined very well before settling down to the serious business of a meeting. Jim showed us a television program he had pre-recorded about the transition period from silent to sound motion pictures. While some interesting equipment and film footage were shown, I found the segment on the Edison Kinetophone the most fascinating. A woman whose sister had been filmed by this early sound system (circa 1915) remi-

cont. p. 20

# national music lovers: part 19

by DAVE COTTER

As we near the end of the NML series, the possibility of locating any remaining recordings becomes more remote. It's up to YOU...the collector...to search your files for any additional information. The additions to the previous installments are as follows.

1136 add take 2 for both sides  
 1163-B add Manhattan Musicians (3958-2)  
     I'LL MAKE YOU ANSWER YES  
 1165-A (6648-2) confirmed as The Buffalodians

\* \* \* \* \*

LATEST SONG AND DANCE SERIES  
 (Label design: red shield on gold background)  
 (1170 through 1177)

1170 N.M.L. Dance Orchestra (6826-3)  
     JUST A LITTLE LONGER (with vocal refrain)  
     David Harris (3979-1)  
     WONDERFUL WALTZ OF LOVE

1171 Fred Hall and His Roseland Dance Orch. (3954-1)  
     PATRUSHKA (with vocal refrain)  
     Fred Hall and His Roseland Dance Orch. (3982- )  
     TAKE IT FROM ME (with vocal refrain)

1172 Manhattan Musicians (3953-2)  
     FOR MY SWEETHEART (with vocal refrain)  
     Jos. Elliott (6797-3)  
     ELSIE SCHULTZ-EN-HEIM

1173 N.M.L. Dance Orchestra (6788-1)  
     PRECIOUS (with vocal refrain)  
     Manhattan Musicians (6827-3)  
     LITTLE WHITE HOUSE (with vocal refrain)

1174 ?  
     ?  
     ?  
     ?

1175 Walter Johnstone (6451-1)  
     AT DAWNING  
     Johann Braun (6824-1)  
     HARK THE HERALD ANGELS SING (Organ Solo)

1176 Music Lovers Dance Orchestra (6777-5)(1168-A)  
     MARY LOU (with vocal refrain)  
     N.M.L. Dance Orchestra (3902-2)(1160-B)  
     A LITTLE SQUEEZE

1177 N.M.L. Dance Orchestra (3935-1)(1163-A)  
     BLACK BOTTOM  
     Music Lovers Dance Orchestra (3052-B)(1164-B)  
     ROSITA

\* \* \* \* \*

LATEST SONG AND DANCE SERIES  
 (Label design: red shield on gold background)  
 (1178 through 1185)

1178 Master Melody Makers (6648-2)(1165-B)  
     BABY FACE (with vocal refrain)  
     ?  
     ?

1179 Manhattan Musicians (3976-1, -2)(1167-A)  
     I'M ON MY WAY HOME (with vocal refrain)  
     David Harris (3979-1)(1170-B)  
     WONDERFUL WALTZ OF LOVE

1180 Manhattan Musicians (3955-2)(1163-B)  
     I'LL MAKE YOU ANSWER YES  
     ?  
     ?  
 1181 ?  
     ?  
     ?  
     ?  
     ?  
 1182 Master Melody Makers (3969-1)(1169-A)  
     JUST A BIRD'S EYE VIEW OF MY OLD KENTUCKY HOME  
     (with vocal refrain)  
     Fred Hall and His Roseland Orch. (3954-1)(1171-A)  
     PETRUSHKA (with vocal refrain)

1183 N.M.L. Dance Orchestra (6826-3)(1170-A)  
     JUST A LITTLE LONGER (with vocal refrain)  
     David Harris (3955-1)(1162-B)  
     MAYBE MIL

1184 ?  
     ?  
     ?  
     ?

1185 Music Lovers Dance Orchestra (31002-2)  
     TAKE IN THE SUN, HANG OUT THE MOON  
     Master Melody Makers (6867-2)  
     HALF A MOON (with vocal refrain)

--- MATRIX NOTES ---

1170 (6826) from Banner 1844 by Irwin Abrams' Dance Orchestra; vocal by Irving Kaufman

1170 (3979) from Bell 548 as by Arthur Fields. However, the voice on the Bell is definitely NOT that of Fields, and may be by Charles Harrison.

1171 (3954) from Emerson 3060 by California Melodie Syncopators; vocal by \_\_\_\_\_. Spelling should be "Petrushka."

1171 (3982) possibly from Emerson 3077 by Pennsylvania Syncopators

1172 (3953) from Emerson 3058 by Fred Hall and His Roseland Orchestra; vocal by Arthur Hall.

1172 (6797) Plaza master by Billy Jones; also found on Apex 8545.

1173 (6788) from Banner 1841 by Sam Lanin's Troubadours; vocal by \_\_\_\_\_.

1173 (6827) from Banner 1867 by Irwin Abrams' Dance Orchestra; vocal by Irving Kaufman

1175 (6451) from Regal 8034 by Hugh Donovan (Charles Harrison?)

1175 (6824) from Banner 2134 by Norbert Ludwig

1176 (6777) see notes for 1168A

1176 (3902) possibly from Emerson 3036 by California Melodie Syncopators

1177 (3955) see notes for 1163A

1177 (3052) see notes for 1164B

1178 (6648) from Banner 1776 by The Buffalodians; vocal by Harold Arlen (concl. on page 17)

## IN REVIEW

Show Music on Record, from the 1890s to the 1980s, by Jack Raymond.

Lovers of show music will rejoice in Jack Raymond's recent book, Show Music on Record. Mr. Raymond's collecting specialty is this field, and the book is an outgrowth of several years of painstaking research (which was originally begun to aid in the building of his own collection). As this research and digging continued, he soon realized that he was putting together a comprehensive directory of all known recordings from stage and film musicals, from the very early years to the present.

What the book is. Jack Raymond has listed every show and film from which original cast recordings are known to exist. Using a unique numbering system, each production is listed under the year in which it first appeared. Recordings, whether contemporary or from later periods or productions, follow. These recordings include not only original cast members, but composers as well when, in rare cases, they recorded their own tunes. And of special note to "Gems" enthusiasts, Mr. Raymond has included all recordings of this type (Victor, Columbia, Brunswick, etc.) when "the intent of the record producer was to give a representative selection of songs from the score of a particular show." For a show such as "Oh, Kay!", then, we find contemporary cast recordings by Gertrude Lawrence and Arden & Ohman, Victor and Columbia "Gems" records, piano solos by George Gershwin, a 1960 revival, and more. Popular shows such as "The Merry Widow," "Show Boat," or "South Pacific" will have numerous entries.

What the book isn't. Show Music on Record cannot be all things to all people, and this book is not a discography. While record numbers are shown for all entries, they are usually for the most recent issues. In most cases the original record numbers are shown only when nothing newer (i.e., an lp reissue) exists. This format is useful to libraries and collectors who are more concerned with the original sound than with the original issues.

While great pains have gone into making the book as complete and accurate as possible, I did discover a few records from the early years which were missing. They were Miss Quinn and Mr. Thompson's "Suwanee River/Scene from 'When Johnny Comes Marching Home'" (show no. 021216) on Victor 2931; Cliff Edwards' "Who Takes Care of the Caretaker's Daughter?" (a Chick Endor song featured in "Lady Be Good" - show 241201) on Pathe 025128 and Perfect 11562; and "In Zanzibar," sung by Emma Carus in "The Medal and the Maid" (a 1904 show not listed in the book) and recorded by her on Columbia 1763. Errors are of a relatively minor nature: a Stella Mayhew 4-minute Edison cylinder from "The Man from China" got listed as a 78, while two Victor Monarchs from "The Chaperons" appear as Victor Monmouths!

The book contains over 250 pages as well as several dozen illustrations (unfortunately, these are mostly from the later productions). Even though the bulk of original cast recording has taken place in more recent years, collectors of vintage recordings will be surprised and pleased to discover there are more pre-1930 cast recordings in existence than one would suppose. It is a valuable reference work for anyone interested in the authentic sounds from the American musical

stage. Show Music on Record comes from Frederick Ungar Publishing Co. and may be ordered through book dealers at \$11.95 (paper) or \$19.95 (hardbound). -- Martin Bryan

The Great Rudolph Friml (LP R-7773) - Music composed and played by Rudolph Friml.

A wonderful lp has recently been issued by the Rudolph Friml Library of Recorded Music. Friml, known to collectors for such familiar melodies as "Indian Love Call" and "Song of the Vagabonds," also made a few piano records of his compositions for Columbia and Victor in the 1920's. It's interesting, then, to hear him in more recent years as he improvised his melodies during the final years of his career. (Friml, by the way, continued to play and perform into his late 80's or early 90's!) The selections on this album were recorded on the Steinway in his home shortly before his death in 1973, but have only recently been made available by his widow for release.

The album contains melodies from some of his most famous productions, including "The Firefly" (1912), "Rose Marie" (1925) and "The Vagabond King" (1925), all played in the composer's own style with "original variations" (as an early cylinder would have announced). We hear "Only a Rose," "Song of the Vagabonds," "Rose Marie," "Sympathy," and five more.

The record takes the listener on a nostalgic trip to the bygone era of operetta and Hollywood musical, by one of its giants who was with us until just recently. It will be enjoyed by collectors and will make a welcomed gift to non-collectors who enjoy music in this vein. The Great Rudolph Friml is available at \$6.50 directly from the Rudolph Friml Library of Recorded Music, 8782 Appian Way, Los Angeles, CA 90046. -- Martin Bryan

### Club & Society News (cont. from page 18)

nised about the event, followed by the actual scene and recording she had been talking about. The sound was perfectly synchronized with the movie, and it left many of us wishing for more.

The group met again in Portland on October 16th at Vic and Ruth Landbergs' house. The Landbergs presented a program of automatic musical instruments which was recorded while they were visiting the Ford museum at Dearborn. Jim Phillips was elected president for the coming year. NESPRS's next meeting will be in Brunswick, Maine on December 4th. Any readers in the northern New England area who would like further details may contact the GRAPHIC editor.

Reader Ron Gfell reports that the Milan (Ohio) Garden Club is raising money to honor Thomas Edison and his mother with a bronze sculpture. Milan, it will be remembered, was Edison's birthplace. The sculpture will be 1/3 larger than life and will depict Edison as a boy of about 6, standing at his mother's knee as she appears to be teaching him. It is a very ambitious project, relying solely on contributions. The club is currently holding a raffle of an Edison phonograph with morning glory horn to help raise money (hurry if you're interested in this, as the drawing is December 1st). Anyone wishing to learn more about this worthwhile project is urged to contact: The Thomas A. Edison Memorial, Box 1700, Milan, OH 44846.

A recent news item said that Columbia Records is closing its Terre Haute plant, putting 1200 employees out of work. Apparently Columbia's sales are down drastically.

## wanted

BA 5601 Dream House, BA 5711 Avalon Town, BA 4694 Cock-a-Doodle-Doo, US 296 Uncle Josh in Department Store, US 1640 Uncle Josh and Insurance Agent, Georgia Melodian cylinders, will buy or trade. Paul Newth, 26 Gail Dr., Ellington, Conn. 06029. Also have suitcase of mint Columbia brown wax for sale.

These Vernon Dalhart Records: Harmony 1304 (as Mack Allen) VT 2304 "You Remind Me Of The Girl That Used To Go To School With Me" B/W "Barnacle Bill #2." Will pay \$100.00 if in E+ to New Condition. Regal #9859 - "My Mother's Humming Lullabye" - \$65 if in E to New. OKEH #40565 - "Drunkards Hell" - \$75 in E+ to New. Need many pop Dalharts on disc & cylinders. Send me your sales lists. Edwin J. Thome, Jr., 3707 Parkside Dr., Baltimore, MD 21206.

HELP! COLLECTOR OF MILITARY (CONCERT) BAND and wind and percussion solos, duets, etc., is in last stages of compiling Victor Company catalogue. Needs many records. Send lists with prices or ask for lists of wants. Need 7", 8", 10", 12", 14" sizes. Particularly need "Consolidated Talking Machine", pre-dog "Eldridge Johnson", Monarch, DeLuxe types and educational. Also seek other labels: American, 7" Berliner (all performers), Columbia, Brunswick, Busy Bee, Climax, Cort, D & R, Diamond, Edison, Emerson, Federal, Gennett, Lakeside, Leeds, Little Wonder, Lyric, Marconi, Oxford, Pathe, Puritan, Rex, Silvertone, Star, Zonophone, etc. Cylinders too. Write: Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118.

Uncle Josh on odd label 78s. Ken Blazier, 2937 Elda St., Duarte, CA 91010.

Wanted: Ten- and Twelve-inch storage albums, especially twelve-inch. Also, large Victor horn - bigger than 22 x 22. D. H. Wallis, 547 Marengo Ave., Forest Park, Ill. 60130.

Edison 4M wax Amberol Special "D" series in orange boxes and lids. Numbered D1 - D24. Need boxes, lids and records separately or complete. My sincerest thanks to all who have already helped me with this project, but I still need a few more to complete the set and improve some poor copies. Larry Wojtkiewicz, 3317 Woolworth Ave., Omaha, NE 68105.

Wanted: Tone arm and reproducer for cast iron universal phonograph. Arthur Koch, 6172 Devon Drive, Columbia, Maryland 21044.

Wanted, 78 rpm records by Al Jolson, Victor, Columbia and Brunswick labels. State condition and price. Roger Ledford, Route 9 Box 711, Hickory, N.C. 28601

Wanted: Unrestored external horn phonographs and parts machines. Also, Vogue Picture Records. Harvey Jackelow, 1174 E. 86th St., Brooklyn, N.Y. 11236

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Our thanks to all who helped in our previous requests for missing matrix numbers. It does pay to advertise in the GRAPHIC.

Still need assistance on following unknown masters. Serial (issue) numbers are shown.

(1) Masters appearing on label or in wax:

EMERSON 7176 - 10842

FEDERAL 5330 - 5363 - 5368

GREY GULL 2111

RADIEK 2103

SILVERTONE 2020 - 2165 - 2170 - 2337

2352 - 2363 - 2387 - 2393

CANADIAN APEX 8092 - 8237 - 8301

CANADIAN BRUNSWICK 5287

(2) Control numbers appearing on label or in wax. I have true matrix numbers:

BROADWAY 8072

DOMINO 323 as Jimmy Cannon;

383 - 398 - 399 - 421 as Fred King

ORIOLE 260 - 295 - 658 as Frank Evans;

744 - 770 - 785 - 813 - 840 all

with Hawaiian Serenaders

PARAMOUNT 3101

(3) Masters probably do not appear on record. Available only from ledgers or files, if they exist:

ARTO 9075 - 9092 - 3103 - 7201 - 7214

BELL (Most numbers)

BRUNSWICK 2923 - 2924 - 2927

OLYMPIC 14115 - 14116 - 17113

PARAMOUNT 33018 - 33025

PATHE 32266 - 32273 - 32277 - 32307

32318 - 32335 - 32359 - 32361 - 32373

PERFECT 12345 - 12352 - 12356 - 12386

12397 - 12414 - 12438 - 12440 - 12452

PURITAN 9018 - 9025

VOCALION 14342 - 14368 - 14390 - 14399;

15125 - 5074 as Jep Fuller

Also have discs on Frank Luther, Carson Robison, McFarland & Gardner (Mac & Bob), Frank & James McCravy, Welling & McGhee, Frankie Marvin, Bob Miller, Many others. Also country numericals on prewar labels.

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Nipper Decal for Victor Wood Horns. Colors as original. \$3.25 postpaid. Ken Blazier, 2937 Elda St., Duarte, CA 91010

Record Auctions - 78 RPM only 1900 - 1940 Popular, Jazz, Classical, C & W. No minimums. Free lists. Dave Reiss, 3920 Eve Dr., Seaford, NY 11783

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Reproduction Victor wood horn ferrules, inside and outside cones, either plain brass or nickel plated, \$18.00/set. Jack Hilgendorf, 6447 Emerald, Alta Loma, CA 91701 (714) 989-3996.

Reproduction solid brass needle-securing knurled thumb screws for most phonograph reproducers. No. 1 - 56: for Victor Exhibition, Silvertone, Thorens, Perfection. No. 1 - 72: for Victrola 2, 4, Orthophonic; Aeolian-Vocalion, Sonora, Brunswick (small, single-head type), Symphonic. No. 2 - 56: for Columbia, Brunswick (large double head), Starr, Silvertone "Tru-Phonic," Rishell, most aluminum or brown-mica diaphragm types. PRICES: \$1.00 ea., or special one-time introductory offer of one of each size: \$2.00 (Quantity discounts available). Include 20¢ postage with order. Leigh Martinet, 212 Woodlawn Rd., Baltimore, MD 21210 (301) 467-3498.

FOR SALE: Blue Amberol Cylinders. Send stamp for priced lists sorted by category - Old Favorites, Dance Band, Military Band, Comic and Vaudeville, Operatic and Classical, Jones & Murray, Quartette, Uncle Josh. Ron Kramer, 131 North Shore Dr., Syracuse, Indiana 46567.

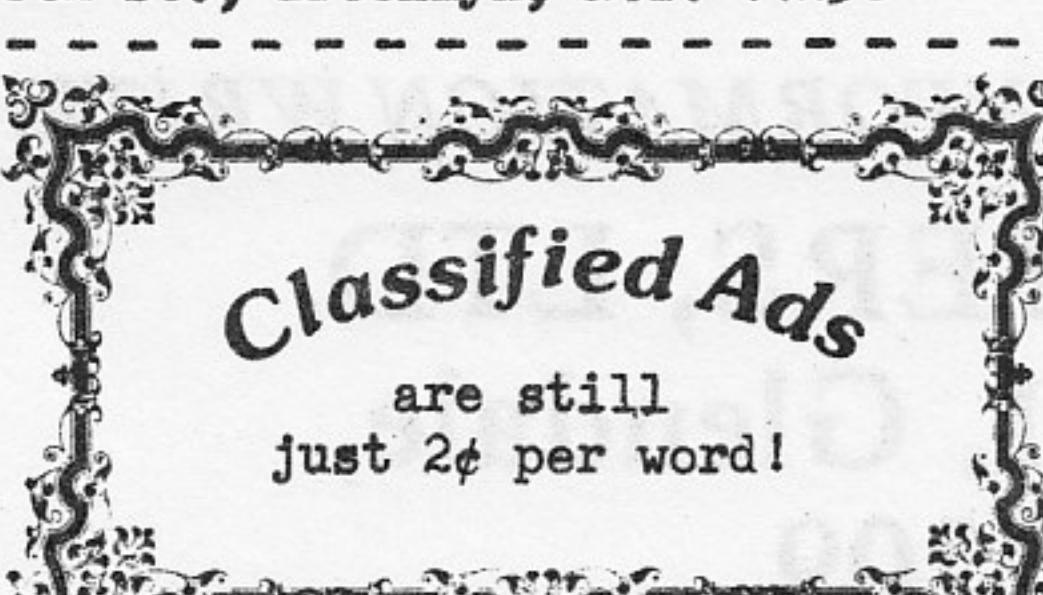
RECORD CATALOGS & other original printed literature, bought and sold. Send stamp for next list; or let me know what you have. Tim Brooks, 8422G 264th Street, Floral Park, NY 11001

## miscellaneous

Send me your want lists of 78's, 45's, LP's. Ask for available records by artists. For \$1.25 receive "Ideas on Beginning a 78's Record Collection" - Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118.

ETHNIC 78s OFFERED AND WANTED: Polish, Irish, calypso, Latin & Mexican, Greek, Turkish, Balkan, Ukrainian, Jewish, French, East European, etc. pre-war 78s wanted. Many good dupes available for exchange. R. Spottswood, 711 Boundary Ave., Silver Spring, MD 20910 301-588-1152

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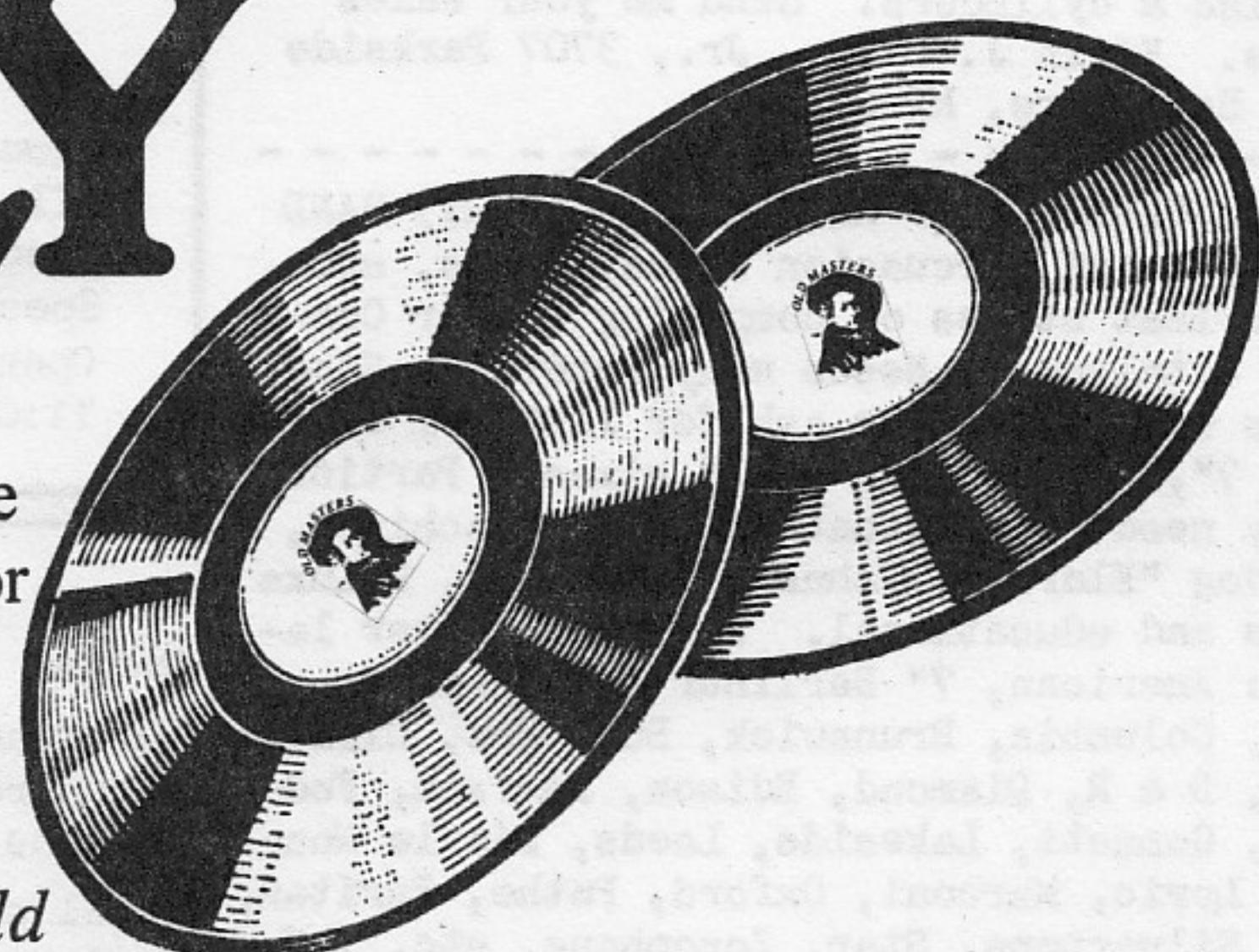
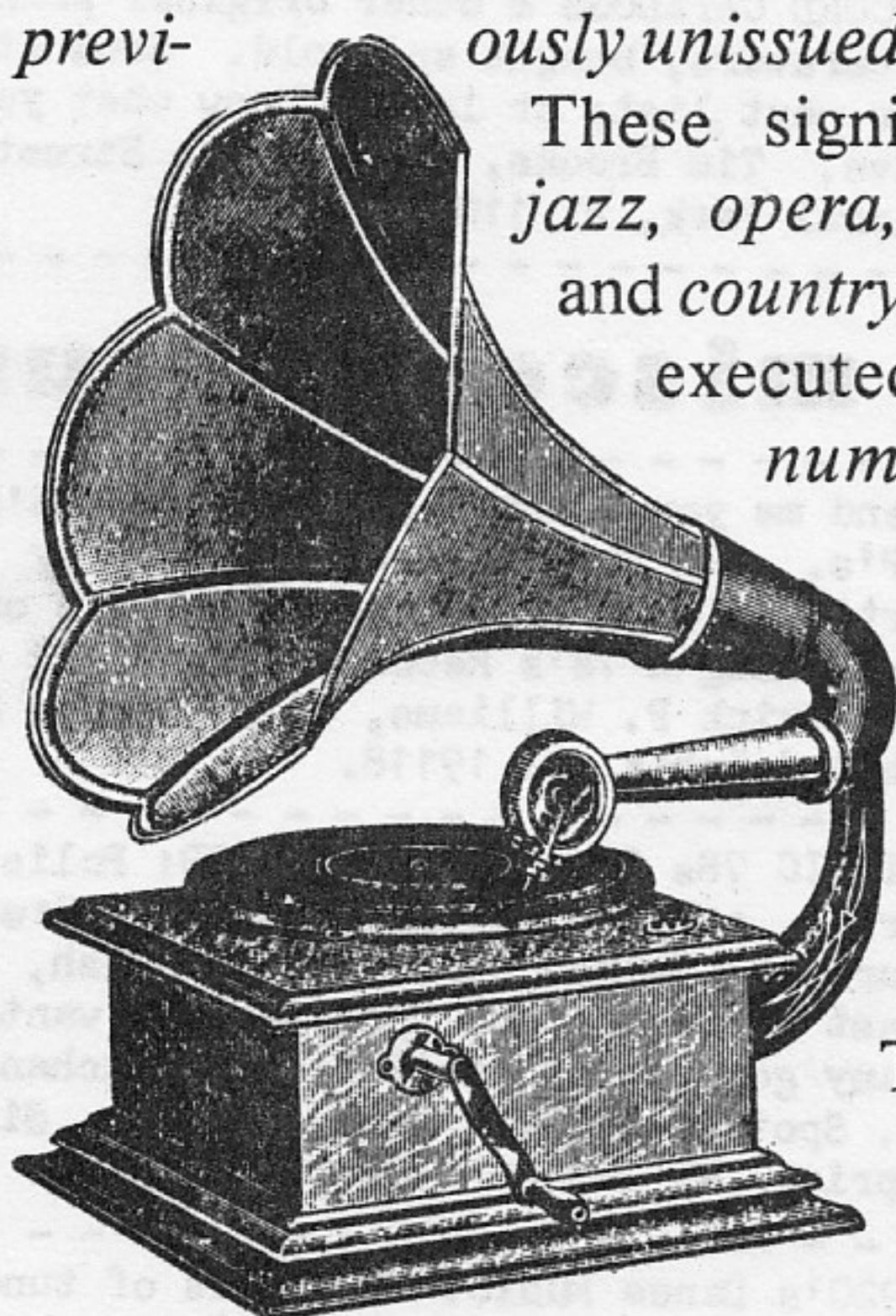
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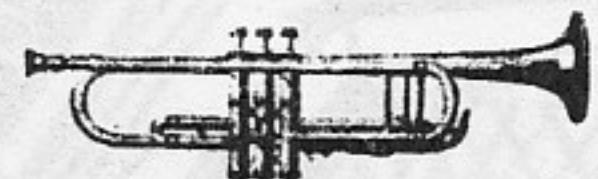
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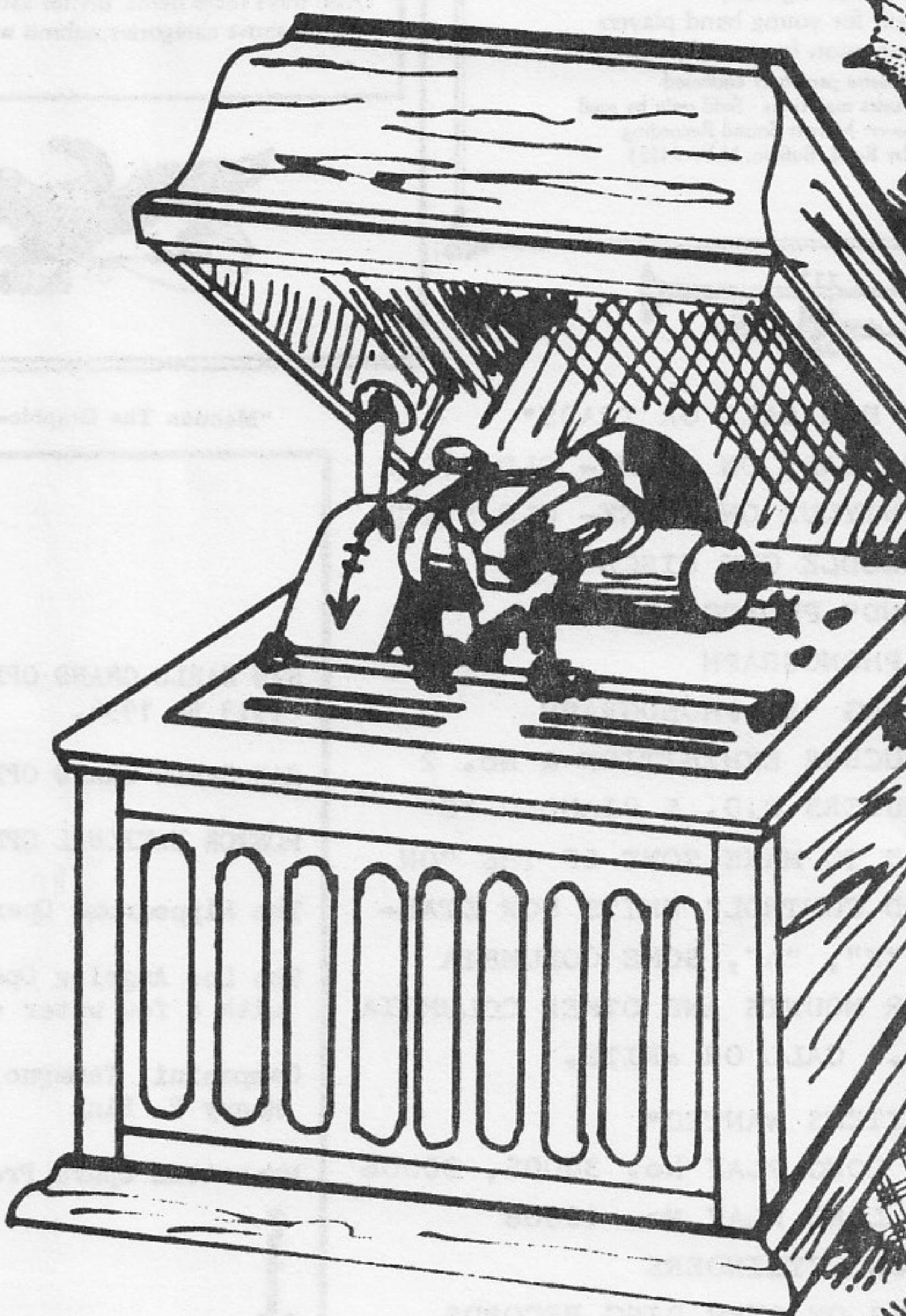
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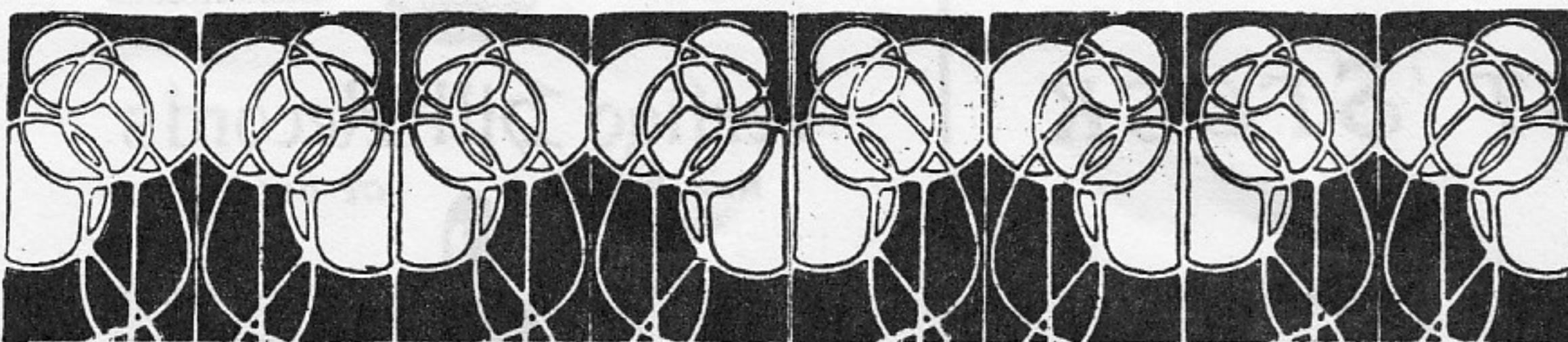
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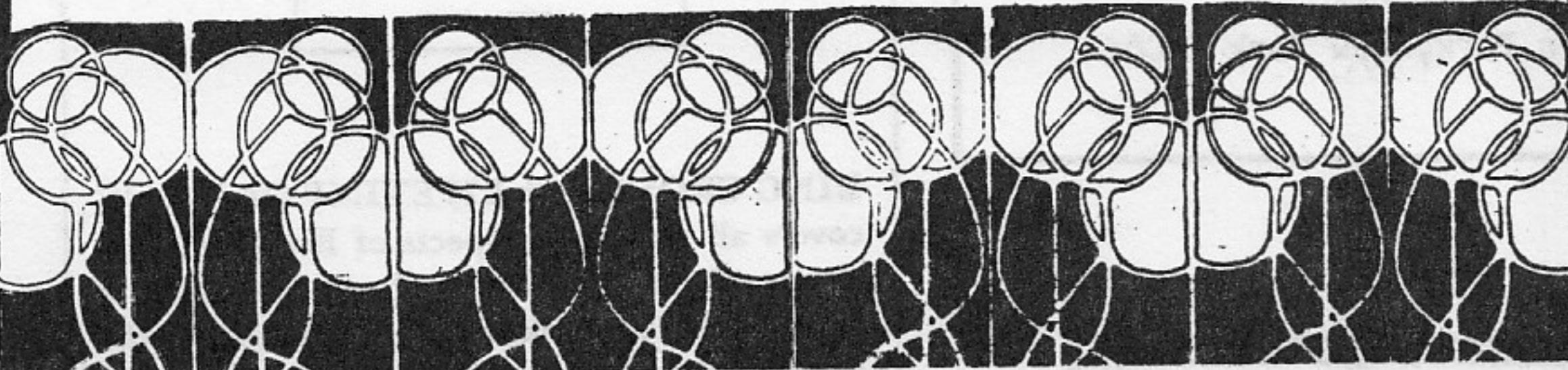
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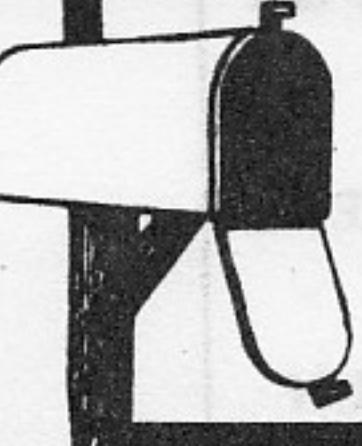


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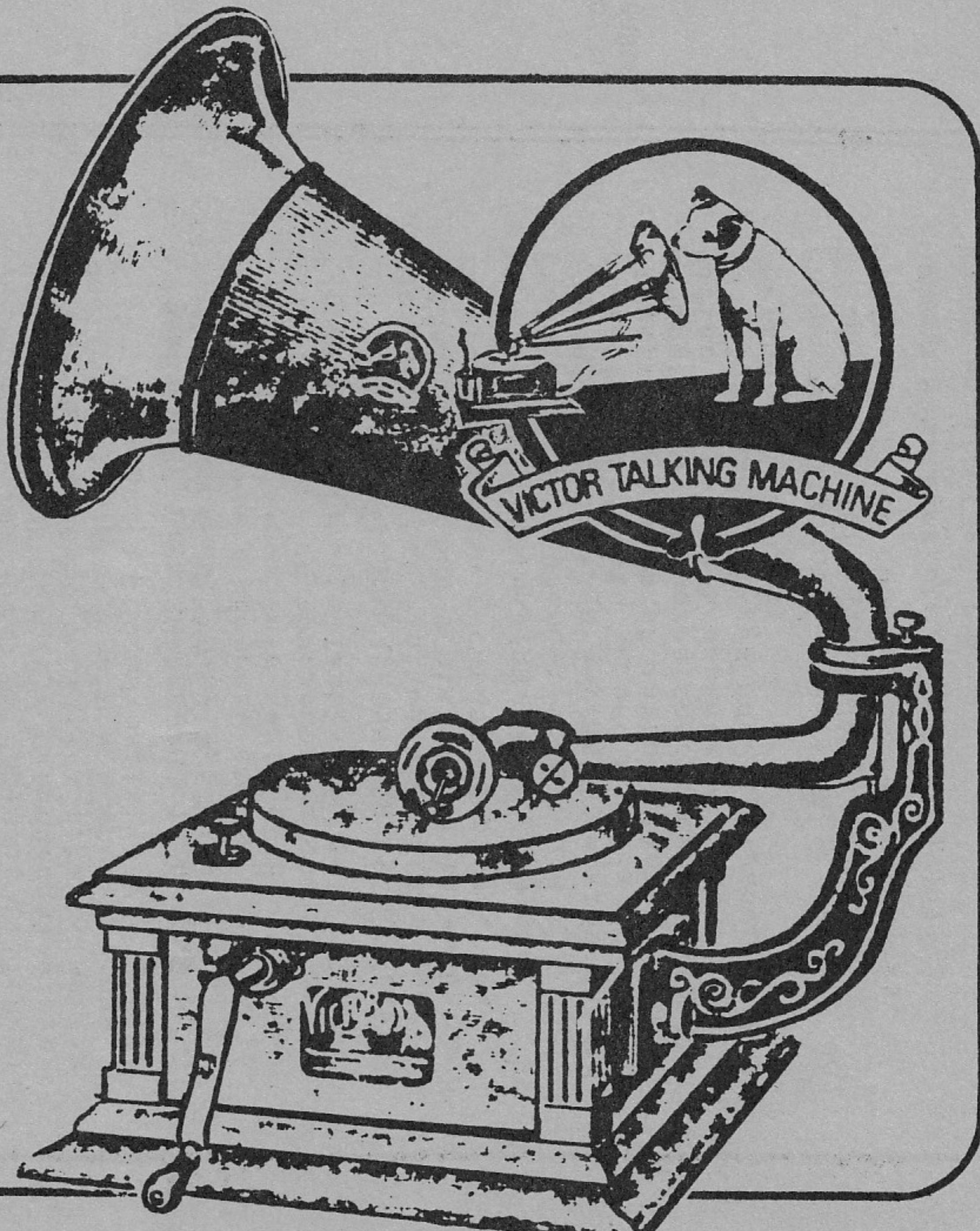
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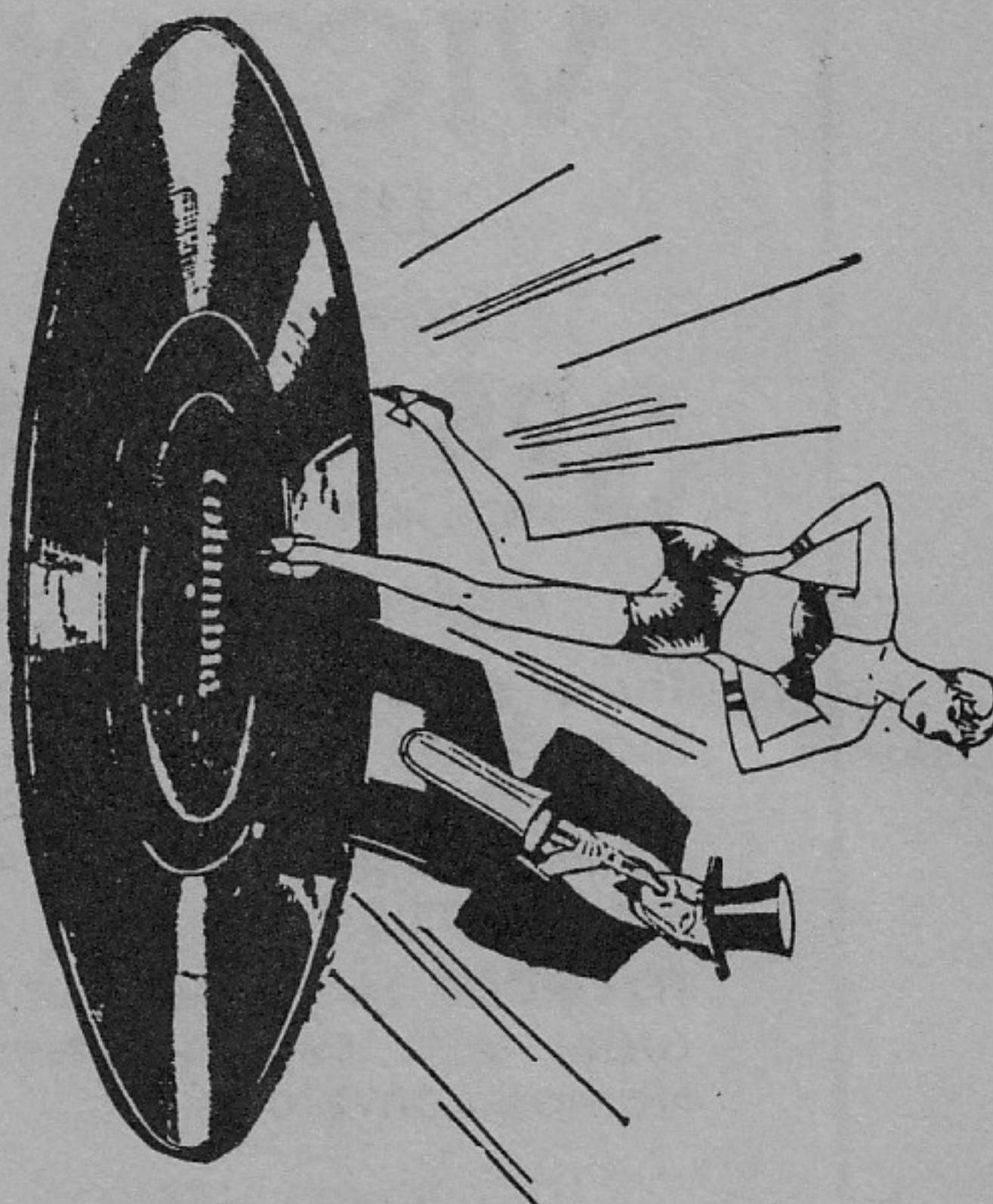
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